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THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ELYSÉES, PARIS, June 9, 1896.

PARIS, June 9, 1896.)
The atrocious brutality of people toward each other in the domain of feelings, and their abject "sympathy" in case of an hour's sickness, a cut thumb or a small bee sting in the neck, is one of the most absurd and inexplainable enigmas of this mass of well-intentioned, absurd and inexplainable engineers in the state of the st

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DON'TS FOR PARIS.

DON'T neglect your Musical Courier during vacation. Leave your address and have it follow you. If you do not receive it, write. If you do not get it, then do something! Get it! It is idle thinking to read up back numbers in this day and generation. can; leastwise they do not. Get it regularly every week, or know the reason why. He that is shiftless in small things is shiftless also in much.

on't think because it is summer that you must suspend progress. Change of work is as much rest as is idleness. ou are up to your neck in things to do if you ever hope to be even a useful singer, let alone a famous one. do not realize this then you have not faced the subject at

all; you will never do anything.

Don't say that I insist on everybody's learning French. I say that every first-class singer must sing all le languages. Everybody knows that. But I do not. the singable languages. there are scores of you studying singing who can never

hope to reach that stage. Your study garden is dried up.
You are past the age. You have not facility, memory,
will or ear. How could you study French? The best
thing you can do is to give up the idea, and do something that you can do.

But what I say is this: If you do undertake the study of French, do it right. Begin at the beginning, go to the end and stop speaking English while you are going.

Don't imagine that you can learn the French genders by being in the country. Many stereotyped people tell you you can, but you cannot. You may try guessing the prices of articles in a miscellaneous store, just to see how you come out. With more or less experience you may make some more or less wide guesses, but you are always guessing. You must know the price of each object. You must, in some way, learn the gender of every single noun in the French language, and there are no neuters to help you. That and the verbs alone would make a nice summer's labor, and no desultory work either. Both must

When you come over don't keep on comparing the two countries in point of comfort, convenience, &c., else you will never be content. Break right off and say: "That's there and this is here, and the only thing to do is to adjust ourselves to get the most of what we came for." say that a tower or hill top seems much higher than a balloon at the same distance, by reason of the connection established with the "down below."

Don't get in the habit of going to artists' balls and other rowdyisms in which you would not dream of indulging at home, thinking that it is "French." Will you believe it, that at most of those so-called "French" jim-jams over the river English is almost wholly the language spoken, and they are in truth not French at all! You get precious little fun out of these forced performances, neither one thing nor another—more like Bertie's "devil of a fellow" than anything else, and you lose French prestige, time, work strength, and money too, which you would enjoy better most any other way if you did not think this necessary to "student life in Paris." How the real French students laugh at your gauche procedures! ss one is a genuine bad -i. e., bad by birth, blood and training-one had better be good. Otherwise it is only grotesque and stupid and a great waste. One must be born bad to do it gracefully.

shock" French people by telling before Dont try to them big stories of your independence, liberty, &c. They are not of course able to gauge you as abnormal and erratic growths on our American civilization, so our real American civilization suffers reproach in their eyes. One of your own people could "size you up" as you say yourselves, but foreigners cannot.

Don't begin by buying wearing apparel before you are settled in your home, or before you know surrounding tastes, and the value of francs versus dollars.

You can have no idea of the amount of money, clothing and appearance that is wasted this way, not to speak of the perplexing excitements of it, which are enough to unsettle a better balanced mind than that of American students in Paris. Try and arrange a logical consecutiveness of action. In it let dress fussing come the very last

ning.

Don't think because it's "Paris" that you can throvourself blindly into the hands of any "dressmaker" yourself blindly into the hands of any and come out a model of Parisian art.

In South Fifth Avenue or Avenue A, New York, there could possibly be no more clumsy, chunky, cotton-lace effects than those which are more than possible here in "robes et manteaux" traps.

Such experiences as befall our poor girls here in their needless leap after a "swell Paris costume!"

To begin with, the ruling idea of "business" in Paris is commission." Anyone who indicates any place of business-chemist, grocer, piano house, bonnet store, match factory-to a purchaser is entitled to march boldly up for his "tant pour cent." No line of association is so enth siastically cherished as this "runner" feature amon "friends;" and positively so ingrained is this system feature among the town that one would enjoy more one miserable client, pupil or purchaser, wrung out of it in a year, than to have a card of announce in the most widely circulated newspaper on the earth for a lifetime!

They see "the returns," you see, when somebody is hauled in by the coat sleeve, while cold print over the seas -" is not in it."

Well, you can imagine what "fresh fish" a new American student is with her eyes "bulging out" with buy longings, and her dollar comprehension of money. the pension where she locates everyone, from cook to mistress, not to speak of the sweet lady boarders and the dear "countess" on the second floor, all have their levies of attachments, and an observant person might discover various and sundry new purchases by said parties coin ciding with the various and sundry "orders" which have been taken, establishing a certain biblical suggestion as to a laborer and his hire.

The dressmaker "presented" is liable to be the wife of a grocer or coal man who "a bien besoin" and who knows s much about adapting French fashion to an American girl as that girl does of French customs. Between them nice botches take place, a number of dollars in fran into a tidy French savings bank, and "the worst looking thing you ever saw!" goes to fill space in the by no means spacious "wardrobe" of the deluded student.

I know a girl, for instance, who, accustomed to making her own clothes, decided to treat herself to the making of a handsome "stand-by" skirt by one of these recommended dressmakers.

The reasons why she felt justified in the expense were:

1. To get rid of deciding-how long and how wide, and what sort of stiffening, and lining, and how much, &c

2. To be sure to have it neither gape nor sag behind, but to fit up snug and trim under the belt, which she always had trouble to achieve

3. To have a practical skirt, that, while it showed the new "full" cut, should not be so "ample" as to make it cumbersome or impossible to depend upon.

4. To find a woman on whom she could count in a pinch to think and do for her, and leave her mind free for her

Well. She had to decide every inch and every hook and eye, to plan, and even to help measure that skirt. It sagged abominably at the back under a little bit of a ribbon bow that looked as if it came off a nurse's cap. It was so tremendously wide and so heavy with great crin," "doublure," &c., that not only did she look like the mother of a large family, but it would have required one derrick on each side to lift it an inch from the street; and on returning it to have slices taken out, it was three weeks before she saw it again! She paid for the alterations, and the skirt cost her 47.50 francs, not counting the material!

I know another little lady who to-day, this 9th day of June, when she is going into dotted muslin, is hanging up as dead matter a stuffy suit that she ordered last March and wanted to use through the cool days. She has literally worn out shoes going up and down to the recommended odiste" who was ravished at the idea of making a real Parisian" out of the American woman, who would not put the fudgy thing on her cook at home.

Another sweet American woman-a handsome stylish little creature, too, I met on the Bois the 5th of June, wearing her winter cape of velvet and jet! Her lace one was making, she said, since April! On asking her why she wore one at all such a warm day, she shyly picked up one corner and I saw the plump little form like a pillow tied around the middle!

She had ordered a corset the same week, because she had always heard so much about the French corset being such a beautiful shape; and had not yet been able to get it! The slender, curving, blade-like parcel peeping out of the poor lady's pocket was the remaining "steel" of the dispoor lady's pocket was the remaining "steel" of the dis-carded article, which she was going to get matched and put back, in default of the "beauty" lying in the corset maker's shop.

There is absolutely no redress for you here, as dress

makers, in addition to being the most impudent tongued animals the earth over, the French dressmakers have the additional power of telling you it is your vulgar American taste that dares dictate to the dress artiste of the whole earth-the Parisian conturière.

That is the time you feel nice!

Going to one of the swell one-syllabled "studios" spe-cially erected to befog and befuddle rich Americans does not in the least secure immunity from these annoyances even if you could afford it, which no student ever can.

I know a charming little American heiress who has as much sense as dollars, who, after returning a superb green velvet four times, and then could not get that simple little shoulder line on which half the becomingness of a woman's suit depends, dropped down on her knees on the long-carpet of an old fossil's shop here, and with shears pencil showed just how she wanted things arranged. on the long-piled old fossil just gased at her and said:

If you find yourself over here "without a dud," the very est thing you can do, to interfere as little as possib with your studies and same time have what is nice, is to go to one of the large mixed shops (don't go near the little ones) and buy a nice skirt, perfect hang, fit and finish, from \$5 to \$12, and three what they call "corsages," a dark one for schoolroom, a clear silk of some becoming color for matinées, &c.; one a little more dressy for gaslight usage, and a peignoir of some kind for chamber use. These can be very expensive and very trashy and useless if you are not careful, but if you have judgment you can be very well dressed more cheaply than any other way, and above all leaving your mind free. In buying anything always save for extras. Never was a place this was so imperative.

My experience with Americans here is that a welldressed woman in New York is a well-dressed woman in Paris, and except for little novelties and extras it is non-sense to wait to come to Paris for the fashions.

It is about the same thing as waiting to come to Paris for a musical education. And, by the way, the cases are strikingly similar, come to think of it! The whole thing is strikingly similar to the other!

(To be continued.)

LE CINQUANTENAIRE.

It is difficult to imagine anybody being where he was "fifty years ago" in America. People do not grow there, they jump. If a man does not do well at his start he goes where else to begin over. If he does well he goes do better! If his home is in one place he goes to another to grow up; if he grows up in one place he goes to another to make a home. There is no way that you can fix it for him that he does not go somewhere, and the first moment he is obliged to settle, by reason of old age or ill health, he goes off out of the world altogether.

In case he returns after fifty years he finds not hide nor hair of what he left. Everybody else as well as himself has whizzed off, and not a vestige of locale is left; lucky if he has even the earth left, that it is not turned into

rivers and seas for transport.

Saint-Saëns passed the fiftieth anniversary of his début in the same hall, with the same surroundings, and with very many of the same people. Those who were not there had gone off by death, not departure, and he thought the greatest voyager in the place is never very far from ome or for any great length of time.

The beautiful Salle Pieyel was gayly decorated with flowers, and the audience, which was typically, almost absolutely, Parisian, was in full dress, which meant one of the most tastefully brilliant scenes in the whole world. That everybody was bubbling over with enthusiasm goes without saying. The animated and courteous M. Gustave without saying. The animated and courteous M. Gustave Lyon, present director of the Maison Camille Pleyel, was top and bottom of everything, which meant that everything was ably and efficiently conducted, and that a spirit of gracious cordiality reigned throughout.

As to who were present, every French musician named in THE MUSICAL COURIER during the past two and one-half

It was a fate of lions, as it were. Besides the master. there were Sarasate, king of the violin; Taffanel, king of the flute; the Conservatoire concert artists as orchestra, and-Mozart. There was no mediocrity, nothing banal, and nothing happened to mar the impression from begin-ning to end. The second best thing of the evening was Saint-Saëns' piano playing. Personally I felt as if I had never heard the piano played but twice before in my life. The most musical enthusiasm was excited by the Mozart

fourth concerto in B flat, which, with the overture to the Marriage of Figaro, was played by the little boy of eleven fifty years ago; and without notes. Saint-Saëns' fifth concerto was heard for the first time. It was in three distinct

moods, the last so fleet and exciting as to carry all before it, and the second of mystical flavor. It was dedicated to and the second of mystical flavor. M. Diemer, and will be heard again in the Society of Concerts at the Conservatoire. The second sonata for violin iano was also a first audition. La mort de Thais, introduction to the second act of Phryné, and a romance for flute and orchestra, for which M. Taffanel played his favorite instrument for the first time in four years, were the other numbers on the program. The latter was directed by the hero.

His address was in poetry! Mr. Lyon made a neat speech of congratulation; so chaleureuses were the ora-tions that it was with difficulty the numbers were given, and the house stayed as one to shake the hand of the first musician in France. He looked both younger and stronger than two years ago at his last festival, the decoration commandeur at the Conservatoire on the occasion of the distribution des grands prix.

The program contained the portraits of the composer, then and now, and a list of the works as follows:

La Princesse jaune	Pive concertos for piano
Le Timbre d'Argent	Three concertos for violin
Samson et Dalila	One concerto for 'cello
Etienne Marcel	
Henry VIII	Phaëton
Proserpine	Danse Macabre
As anio	Jeunesse d'Hercule
Antigone	Le Deluge
Noël (oratorio)	Three symphonies
Coeli enarrantTv	vo sonatas, piano and violin
La Lyre et la Ha	rpe.

The charming young French pianist Mme. Premsler da Silva had exceptional success recently at a recital of classic and modern music, in which she figured not only as a pianist of grand merit, but as claveciniste, a novelty as well as a specialty with the musician. At a concert since given at the Trocadero the success was accented, she being recalled several times, and applause was long and frequent. She is in great demand for soirées and musicales on account of her beauty and charming pers well as for her talents

Lisst's Campanella; Reveille-Matin, Couperin; Musette en Rondeau, Rameau; l'Hirondelle, Daquin (the last three and Mandolinata, on clavecin); Fleur fanée, Schubert; Paladille and Saint-Saëns, are among this lady's attractive pieces, recently heard. The Figaro, Soir, Temps, Gaulois, Journal, Voltaire speak highly of her playing. When Mile. Jenny Howe made her début here in grand

opera the Herald spoke of her as an "American singer," and many have since shared the delusion on account of the singularity of the name.

Not so, however. Notwithstanding even the y of the name, the lady is French. Her sister, however, who was a singer m the Opéra Comique, was born in Florence, Both are busy teaching vocal music here, 24 Vintinielle, in French, Italian and English, and with the Garcia method. We may hear more of their work later.

Mrs. Harrison, a pretty Canadian and loyal pupil of Mine. d'Arona, is in Paris and studying with Marchesi. She is a sensible little talker, Mrs. Harrison, and knows how to discriminate in musical matters, I assure you. It is to be remarked that all of Mme. d'Arona's pupils have this fidelity, and are perfectly willing all through their careers to give the fair share of the glory to their tireless

M. Eduard Zeldenrust, the Hollandais pianist, is taking a course of semi-medical baths in Paris, after which he goes to Switzerland to rest. This pianist believes that good health is half good genius. If his playing of the fourteenth Liszt Rhapsody at the Hôtel Powers last evening is any sign, he is in very good health indeed.

The Misses Flavel are back from a visit to Italy and are

at work with Trabadelo for voice and Riera for p

Miss Edith Miller, likewise a Canadian, is in Paris. Miss Sophie Traubmann, the Metropolitan Opera House artist, is in Paris studying her German rôles in French with an artist of the Grand Opéra here. She remains until October and returns to America next season. She has already been approached for the Opéra here. Her mother and sister (also studying) are with her. They are staying on Avenue MacMahon.

American students here should manage not to have to cross the Atlantic so many times during the study time. There is more money spent crossing that ocean in vague and unsettled moods than would educate half a

Amélie Rives, now wife of Prince Troubetzkoy, an imnist artist, is in Paris, where she was entertained by Lady Dufferin. Mrs. Henry S. Ives, the singer (Mme. Vilna), is one of the few intimate friends of the American writer.

Think of Coquelin cadet singing! On a program of the works of M. Henri Marechal, at Amiens, Coquelin, with two of the Opéra singers, sang, the composer accom-

During a recent riot in Marseilles an officer ran in great it to the préfet de police asking which should be given them, the cavalry or la ligne.

"Go give them some music!" was the reply, which was done, and things calmed off and settled.

YVETTE, GUILBERT'S FIRST USEFULNESS.

Who knows but this lady after all may become one the first diction educators of our unfortunate students of French in Paris!

She has incorporated in her program at the Ambassadors this season an imitation of an American girl singing French. As it is in no sense an exaggeration, but a fair and square kodak of the ridiculous proceeding at its so-called best, the deafening amusement produced by the exhibition ought to be a damper on the self-assurance of the most diction-teachered of the misguided company.

If Yvette keeps on no American girl will dare open her mouth in French song, which will be one object gained,

News comes from London of the successful work of Maryaret Reid at Covent Garden. As Nedda in Pagliacci she is specially favored. Her début in it was a thoroughly satisfactory start before a London public. Covent Garden, singers say, is much more difficult to sing in than our singers say, is much more unabler. It requires expe-Metropolitan, although much smaller. It requires experience in it to know how to pose the volume of voice. Hence a chance for injustice to prima donnas first nights Bemberg has dedicated his last song, Si le bonh avait des ailes, to Miss Reid; and the London notabilities are listening to her with close attention.

M. Hardy-Thé, the French chanson baritone, is already very busy in London, singing in salons. Lady Seymour, la Marquise de Beaumont, Mme. Strauss, have invited him. At the latter charming home he met the painter Moscheles, grandson of the master of Mendelssohn has been accompanied by young Homburg, the pianist, whom he describes as having immense talent. He is busy studying English, and recounts the droll sight of three young ladies playing trumpets together!

Anything for a sensation. Who knows but what after all the last trump will be sounded by a woman Gabriel, riding a heavenly bicycle!

Mr. Legrand Howland's Ecce Homo was well received in Paris. It is a sacred work in three parts, with chorus, trios, solos, &c. He was assisted by artists from the Opéra and himself directed the work.

Mr. and Mrs. Ram are summering at their country home, Saint-Servan, in Bretagne. They organize concerts there, however, and have many young artists visit them. They are stanch friends of artists as of music.

An original feature of Madame Colonne's recent charity concert was the singing of La mort d'Ophélie by all her herself directing as chef d'orchestre. was all the more surprising, as Mme. Colonne is one of the most dainty and feminine of French women. The main point is that she made a large sum to hand over to her cherished object.

The Colonnes do much good this way and are always very successful. To-morrow takes place at the Trocadéro the Damnation of Faust, gotten up specially by the French chef for the relief of an unfortunate musician, who will thus be put out of the reach of poverty for the rest of his days. In '84, at a concert which he organized for the benefit of Pasdeloup, his master, the single performance brought 150,000 francs!

Good military music is constantly in attendance at the international fencing contest. Bernhardt is out in a vigorous, graceful and sustaining letter on Mr. Maurice Grau, inspiring faith and urging confidence. European artists do not need any urging to go to America, no matter how, at present. They will not be so anxious in a year or two

if the prize pig revolt keeps on.

Yet there are Americans over here angry at this just artistic war! They want to be let alone with their prize pigs, high prices and inartistic operatic performances. Just as they have got all nicely coached up to believe in these miraculous stars and to pay for them, their dear dollies must be torn from them by those horrid critics, who want cheap common seats! They are afraid their dear dollies may get offended and not return! No danger. They would rather sing in America at half price than not There is discrimination, there is independence, youth, force, there is life and vitality there; and you must have those things to sing.

The best news that I know of any musician is of the pianist, Mme. Berthe Marx Goldschmidt. Details and compliments about August. All other news about a woman is absurd and grotesque. She appreciates the blessing

o, and is one of the happiest women alive. Mrs. Austin Lee, Melba, Mme. Kinen, Miss Eustis, Van Dyck, Fernand Rivière, as accompanist, Mlle. Reischen. berg, of the Comédie Française, as elocutionist, seem to be the society musical favorites for the moment. Hamlet in prose at the Opéra Comique and in song at the Opéra are keeping Shakespeare immortal. Don Pasquale at the Opéra Comique this week, a work first given here in '43 with Mario, Lablache, Tamburini and Grisi. Pardon de Ploërmel is proving a drawing attraction. M. Bertin has been drafted back on the stage from his schoolroom and is doing the part of Corentin justice. How do you think

that Calvé will succeed in Manon? She has always scoffed at the idea herself, counting herself too robust and gypsy for the rôle. Meantime she has gone down in the mountains after having placed her autograph of confidence in Mr. Grau's album.

Madame Renée Richard gave a brilliant soirée in her ome, Rue de Prony, this week, the first part consisting of a program by the best of her pupils, the second a frag-ment of Maréchal's Calendal. The professor's own singing of various operatic selections was rewarded by e unsiastic applause. Renée Richard has the favorite's nalities in private life as when star of the Grand Opéra. Over 10,000 francs was realized by the Saint-Saëns festhusiastic applause. qualities in

tival for the benefit of the Association of Artist Musicians

This week a grand organ concert given by M. Gigout in honor of Saint-Saëns, after which the organist goes to Barcelona, invited to participate in the musical festival of the Beaux Arts Exposition.

Interest is being already manifested in the subject of a débutants' department in this paper next season. object of it is to bridge the chasm between the schoolroon and active service, in short, to secure engagements without waiting three or four years of useless and wasted motion. It is to take the responsibility out of the hands of puttering mothers and aunts, who know nothing about business, least of all this business; who do more harm than good with managers, reporters and real would-be friends by their absurd doings and sayings. It is to place you intelligently, squarely and largely before the observation of people who need you, and give you every chance to rise or fall by what capability you have.

Send your plans, names, thoughts on the subject in while you have time for reflection and decision. saying "I don't know" to everything on earth. Why should not you know? What many of you need is coming face to face with decisions, plans and reasonable possi-It would make many of you stop or go on intelligently, which is what you are not doing now. See THE MUSICAL COURIER of last week.

FANNIE EDGAR THOMAS.

The Fair Moon Exploded .- It was the beginning of the second act of Pinafore at the American Theatre on Saturday night last. Captain Corcoran, as personated by Charles Drew, was picking on his mandolin and singing the opening solo in a patch of particularly brilliant moon-light cast upon the deck of the good ship Pinafore. The ong is the one beginning Fair Moon, To Thee I Sing, and just as the gallant captain was apostrophizing the "bright regent of the heavens" the moon exploded.

It made considerable noise about it, too. Some one behind the scenes cried out shrilly in alarm, and there immediately followed the sound of water pounding heavily down upon a wooden floor. A tongue of flame leaping out from the flies couldn't have advertised the fact that there was a fire any plainer. Fortunately the idiot who usually raises his bray at such a time wasn't in the house. There was a little uneasy stir through the audience. A young girl in the centre of the orchestra seats hastily put on her hat, which she had held in her lap, and started to rise.

"Sit down," said the young man who was with her, and don't stir until I tell you!"

A little way off was an elderly lady, who probably be came rattled at hearing this, and began very rapidly to appeal to the white haired gentleman who was

"Oh, Robert, I know something dreadful is going to appen! Just hear it! Oh, Robert, what is going on back happen there? Hadn't we better go? Won't you take me out?

"Maria, if you don't shut up this instant I'll-I'll-I'll

That settled her. She sank back in her seat. Here and there people in the audience got up, and a few walked hurricdly back. Throughout the house there was nervous speech and rustling, but no one lost his head. Meantime the noise of falling water and of things being hurriedly moved about in the wings prevailed over everything else.

But through it all Captain Corcoran of H. M. S. Pinafore picked at his mandolin and sang his song undis-mayed. The orchestra, which had wavered, braced up to support. He went through with it once before the audience got composed enough to realize what he was singing. Then it sounded ludicrous enough as he trilled to

an exploded orb his lines Pair moon, to thee I sing,
Bright regent of the heavens
But the final lines came in very pat: Tell me, why is everything

stage had grown quite dark.

Either at sixes or at sevens?
First there was a ripple of amusement at the singular misappropriateness of the first and appropriateness of the misappropriateness of the first and appropriateness of second part, and then a great burst of applause for pluck of the singer. From where he stood he could the fire, whatever there was of it, which was enough rattle any man, but he did not so much as pause in song, and he sang it stronger and fuller than he had st before that evening. He had to reply to an encore, whe gave without the assistance of the moon. The dame was slight.—Sun.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER | BERLIN, W., LINKSTRASSE 17, June 4, 1896.

THE THIRTY-SECOND MEETING OF THE ALLGEMEINER DEUTSCHER MUSIK VEREIN AT LEIPSIC.

ATE the night before last I returned from Leipsic, where from Friday of last week till Tuesday of the present week I had attended the thirty-second Tonkünstlerversammlung. In order not to encroach too largely upon the domain of The Musical Courier's regular and much valued Leipsic corrspondent, Mr. Alvin Kranich, of New York, I entered with him upon an arrangement of a fair division of labor on the American plan, and now proceed to give you the results. Here is what Mr. Kranich

Leipsic, June 3, 1896. This year's Tonkünstlerversammlung of the Allgemeiner eutscher Musik Verein was held in Leipsic from May 29

This year's 1 obscurses. The proceedings really began at the concerts and as there is so much to solve and they there are the committee were confronted with the bare fact that no watery programs and collections of medium artists would be advisable, and they therefore procured the best talent available and achieved an artistic success.

As Mr. Floersheim came on from Berlin to attend the entire series of concerts, and as there is so much to write about, we have made an equal division, Mr. Floersheim taking the orchestral concerts and I the quartet concerts. The proceedings really began on Thursday night with a performance at the Opera House of Von Reznicek's comic opera Donna Diana, and which I did not attend, as the work was already familiar to me as a clever and pleasing, though not very original, creation. Von Reznicek evidently has established himself in the good graces of the

work was already familiar to me as a clever and pleasing, though not very original, creation. Von Reznicek evidently has established himself in the good graces of the Intendancy, for excerpts of this work were performed at Braunschweig last year, and this time we had it in its entirety, for no other reason than can be ascribed to a feeling of mutual admiration.

The concert on Friday morning, given in the small hall of the Gewandhaus (which charming interior is a direct copy of the old Gewandhaus), was given by the local Prill Quartet, comprising Carl Prill and M. Rother (violins), B. Unkenstein (viola) and G. Wille (violoncello).

Adrienne Osborne (contralto), of Buffalo, N. Y., and a member of the Leipsic Opera; Prince Reuss (pianist), Carl Scheidemantel (baritone) and Eugen d'Albert (pianist), also assisted.

Considering things generally, this concert was lacking in many salient points which are supposed to point toward perfection, and these points became more apparent as the scheme of concerts advanced.

There is no denying that this quartet plays in a musicianly manner and with good tone, but there is little real warmth or enthusiasm, and throughout there is too much sentimental indulgence, and not enough personal subjectivity, which must be in evidence in order to establish balance to the whole. ce to the whole.

Felix Dräseke's quartet for strings, op. 45, was the first number, and gained much in effectiveness through a

Felix Dräseke's quartet for strings, op. 45, was the first number, and gained much in effectiveness through a careful performance, as Dräseke's work is rather the result of musical skill than that of inspiration.

Following close upon this work we heard five songs by Eugen Lindner, with the composer at the piano, and delightfully sung by Scheidemantel. The songs are effective and melodious and well adapted to the text.

Brahms' sonata for piano and clarinet (No. 2) was performed by Eugen d'Albert, and the well-known clarinet player Richard Mühlfeld. The work offers abundant evidence of the mastery of its composer, but is not equal to the first work of the same class, and is rather dry. It was splendidly given.

Adrienne Osborne sang songs of Lassen and Brahms with fine taste and expression, and again brought back to me the question why this talented and ever-improving young singer is overlooked by our American conductors who are in search of capable artists. Mr. Walter Damrosch would find in her an excellent Carmen and, Mignon in addition to a good Lieder singer.

The piano quartet of Prince Reuss (op. 6) contains some good thematic inventions, but the promise given in the allegro non troppo and scherzo is not realized in the adagio and finale, and anyway this program, as well as all the programs, was much too long, and I was tired out long before the final quartet played on Saturday morning in

A far different quartet played on Saturday morning in the same hall, comprising Carl Hoffmann and Josef Suk (violins), Oscar Nedbal (viola) and Hans Wihan (violoncello), and now famous as the Bohemian String Quartet. They aroused tremendous enthusiasm with the very first number, Karl Bendl's op. 119, of which I wrote in January, and which again made the same impression of being too long. Such tone and ensemble as these four young men produce is beyond question the nearest approach to perfection that one can expect, and I predict a great success for them when they visit America.

Dvorák's op. 61 was next played in the same flawless

and fiery manner, and these artists fairly glow with the

and fiery manner, and these artists fairly glow with the national color of the composer.

It was the Tschaikowsky op. 23 in F major, however, which evoked a perfect ovation from an audience containing many of the leading musicians of Germany, notably Nikisch, Schuch, Lassen, Bungert, Klughardt, Lamond, Porges and others.

Interspersed we had five songs by d'Albert and six by Cornelius, sung by the new Mrs. d'Albert and accompanied by her husband.

Even if the five songs by d'Albert were natural and adapted to the text, and granting the beauty of Cornelius' Braut-lieder, do not three quartets and eleven songs seem a heavy meal?

Yes, and the singing of them in a perfunctory manner, with a not over-warm accompaniment, made one wish that this d'Albert "klim bim" would cease, and I for one would like to hear some other pianist at these gatherings, for there are plenty besides d'Albert, and variety improves taste.

The historical concert on Sunday was directed by Dr. Klengel, and was throughout very interesting. It offered all styles of the old masters, and none but local artists par-

ticipated.

Three madrigals composed by Marenzio (1599), Morley (1604) and Hasler (1612) were carefully sung by a select choir, and Fire! Fire! by Morley, I should have enjoyed

choir, and Fire! Fire! by Morley, I should have enjoyed hearing again.

Muffat's suite for strings was interesting for its clever contrapuntal workmanship.

Lotti's duet and Tenaglia's terzet were good examples of the florid style existing in 1660, and had Frau Baumann possessed the same freshness of voice as Fräulein Toula and Frau Metzler-Löwy, who also took part, I should have enjoyed the work much more, for Frau Baumann is certainly no longer adapated to such work.

A sonata for violoncello of Locatelli (1764) was splendidly played by Georg Wille, and he was recalled six times.

were works for the flute by Frederick the Great and J. Quantz, which were interesting; a violin concerto of J. S. Bach, which was poorly performed, and several old German songs arranged by Gustav Borchers and sung by him in a refreshing manner. Works of Händel and Scarlatti completed a program of three hours' duration, and I for one am not sorry that the task of attending seven concerts in three days is ended.

ALVIN KRANICH.

Mr. Kranich having taken so much of the burden from me I can unburden myself more freely and easily, and I gladly state that as far as this year's orchestral concerts of the meeting are concerned, they were far superior in every way to those which last year were vouchsafed us at Braunschweig or the year previous at Wiemar. In one respect, however, and this is a main point, did these concerts, or rather the entire scheme of programs, seem at fault. This is in the utter neglect of paying attention to the object for which principally the Allgemeiner Deutscher Musik Verein was called into life by Liszt. That great fighter for the modern sought to ensure a hearing to all those musicians and composers whose works deserved a hearing and had so far not received it. That incidentally he tried to further his own cause does not diminish his merits in helping others to public recognition, which Liszt always was willing and glad to do in the most noble and unselfish manner. It is too late in the day and quite unnecessary to dwell on the merits he gained in this respect, and without which even a Wagner would have had to battle vainly for many years longer than he did. main object of Liszt's in the establishment of the Verein and its annual meetings was completely lost sight of in this year's concert programs, which thus became nothing more or less than a series of interesting but regular modern musical entertainments. The only name on all the orchestral programs which might lay claim to a fulfillment of the purposes and aims of the Musik Verein is that of Reznicek, and even he does not quite come into the pale of Liszt's intentions, as he may be said to be among those composers who have already "arrived."

The first orchestral concert, which took place at the Gewandhaus on Friday night, opened with Bratms' C minor symphony. Surely this work, which has become famous from its very first appearance, when it was hailed by Bülow as "the Tenth Symphony," required no place in this festival scheme, although on the other hand it may also be claimed that Brahms' name did not occur on the programs any too frequently during Liszt's life and régime But, leaving all such considerations aside, I must acknowledge that the performance under Nikisch's direction was a superb one, and especially the last movement was given with so much spirit and such rousing verve that the large audience actually rose to their feet to applaud and cheer the conductor.

The aforementioned E. von Reznicek, who wears a black beard à la Sudermann, which looks like a hirsute symphony in four movements, gave us only a little suite in three movements and in D major. It is a little work in every way, and after the Requiem of the same composer, which I heard in Berlin last winter, I was much disappointed. His conducting likewise is not very elastic or enthusiastic, and thus the suite created not much more than a succès d'estime. Of the three movements the middle one in B minor was the least offensive. It bears the character of a funeral march, but is entirely too sweet in its sadness. The same fault I always feel in that to me nauseatingly sugary funeral march from Chopin's B flat minor sonata, after which model the Remicek moves

is evidently conceived.

Eugen d'Albert appeared on the podium with his latest and third wife, née Hermine Finck, who, together with Georg Anthes, the excellent heroic tenor from the Dresden Court Opera, gave us a smack of the terrors of d'Albert's opera Ghismonda, from which they sang a scene from the econd act. The words, which are quite poetically erotic and warm, give an idea that it is a love affair. Eugen d'Albert's music, however, which is a wrangle of the two human voices with the entire orchestra, would almost lead you to believe that a great battle of hatred and revenge was being enacted. While Anthes sang the difficult music in an astonishingly clean and telling style, Mrs. d'Albert shrieked her share in so unmusical and almost entirely pitch intonation that I wondered d'Albert could stand it. should not be surprised, provided Mrs. d'Albert-Fink keeps up singing much longer, if there would soon be another divorce in that family, for bad intonation is to a musician worse even than a bad breath, and the latter, I am told, is a sure cause for connubial separation.

Neither d'Albert nor Resnicek, although they were conducting their own compositions, could handle the Gewandrchestra anyways approaching to Nikisch, who again in Richard Strauss' superb tone poem, Don Juan, one of the most difficult orchestral scores in existence, gave us so rousing a reading that the enthusiasm it awoke rang through the stately Gewandhaus hall in thunders of

applause.

Mrs. d'Albert was not much more successful in her Mrs. d'Albert was not much more successful in her aria. She gave Lieder singing, than she had been in her aria. She gave Liszt's Loreley (why was it not sung with orchestral ac-companiment?), a peculiar and by no means very melodious song, Ich darf dich nicht lieben und kann dich nicht lassen, by d'Albert, and Jensen's Der Geaechtete with an attempt at dramatic characterization and an overdose of violence in expression which are not as effective on the concert platform as they might possibly be on the operatic stage if the singer had only cleanliness of pitch. however, seems to be constantly at fault, and not even in one direction, for she sang alternatingly too high or too low, but never quite in tune. D'Albert accompanied at the piano

What the little giant had not been able to accomplish so far that evening as either a composer, a conductor, an accompanist or a husband, vis., to rouse enthusiasm, he succeeded in effecting immediately afterward as a pianist, He gave that monstrosity of a musical nightmare, Liszt's Todtentans, for piano and orchestra, with a dash, an élan and above all with such terrific forcefulness and such be wildering technic, that he virtually carried the majority of the audience off their feet and they maintained so continued and lasting a system of applause and recalls that finally they had to be hissed down by the minority in order to allow the possibility of a conclusion of the concert.

This (after nearly three hours of music) desirable end of the program was reached with Wagner's Kaisermarch, which found a far more fitting place there than, despite its "honorable counterpoint," it did on one of the programs of the recent Netherrhenish Music Festival, where this fulminant modern national tone creation was placed between two Händel anthems and a Bach cantata.

The second of the orchestral concerts was given at the Leipsic Opera House, the stage of which for this occasion was changed into a concert podium. The orchestra consisted of the combined city opera and Gewandhaus forces, and this good body of musicians was under the direction of Messrs. Arthur Nikisch and the first conductor of the Leipsic Opera House, Herr Carl Panzner. The latter, seems an excellent and painstaking musician and leader, opened the proceedings with a nicely shaded, careful and quite interesting reproduction of Borodin's second sypmhony in B minor. This work, which formed the first section of the exclusively Russian program, is well known in the United States and therefore I need not dwell upon its many merits of peculiar and quite original invention, Russian characteristics in themes and masterly

The second and middle section of the program was suffiiently varied to ensure general and more popular interest. It brought Marie's aria from Rubinstein's opera, The Children of the Heath, which was acceptably su Doenges, of the Leipsic opera personnel. More than charming and artistically really satisfying was Miss Osborne's ging of the late Peter Illitsch Tschaikowsky's two deeply felt and intensely pathetic Lieder, Nur wer die Seh kennt and Inmitten des Balles. The latter sweetly mel-ancholy Lied in walts rhythm was touchingly, beautifully sung. Nikisch accompanied at the piano in his own inimitable style, and Miss Osborne, a young American from Buffalo, who is a great favorite in Leipsic, . as recalled ore than half a dozen times

Herr Wittekoff, the excellent basso of the Leipsic Opera, likewise sang a Tschaikowsky selection, which consisted in the pregnant aria of the Prince from the Russian master

greatest opera, Eugen Onégin.

Then Nikisch conducted the well-known orchestral fan-

tasia, Kamarinskaja, on two Russian folk songs by the first of the great Russian composers, Glinka, and on of the program was brought to a close by the singing of a solo quartet from Glinka's national opera The Life for the Czar. The quartet was spoiled by the poor singing of Mrs. Baumann, Miss Bauer and a dre tenor named Merkel, against which trio Wittekopf fought valiantly but in vain.

Part three of the more than lengthy program consisted of Rimsky-Korsakoff's most vividly brilliant symphonic suite, designated Sheherazade. As far as such a thing is words, I made an attempt to give you a description of this gorgeously colored orchestral tor from the Arabian Nights when it was produced here in Berlin under Safonoff's direction some three or four months It made a like dazzling impression upon me at Leipsic under Nikisch's direction and in his glowingly imaginative reading. His interpretation was not surpass the Ru sian maestro and chef d'orchestre, which is saying a good deal, and the Leipsic orchestra performed the cult and intricate but entirely practicable score in a techrically as flawless and generally as brilliant a style the Berlin Philharmonic Orchestra, which is the highest compliment I can bestow.

The last day of the meeting brought a grand sacred concert, in which two modern ecclesiastic works were performed which are but rarely heard and each one of which is of special interest. The first one of these was Lizzt's Missa Solemnis (the festive mass which Liszt composed in 1855 for the dedication of the cathedral at Gran) and which is unquestionably the best and most inspired, also the most as, work which Liszt religio has given to The other one was Hector Berlioz's equally or e rarely heard Te Deum, which does not count among the French master's greatest work, and in fact cannot compare with his requiem mass. Both works were under Nikisch's direction at the old but re renovated Church of St. Thomas, of which Bach was once in front of the church, and if his ghost was in the church naken its pon last Monday night it must have sl (do ghosts wear wigs?) at the Lisst and Berlioz sacred music, at their peculiar and often not well sounding harmonics, at their frequently not very Bachian part writing, and at Lizzt's strained efforts at fugue composition, while Berlioz in his Te Deum disdains the use or attempt of contrapuntal work.

ne excellence of the performance of both works stood in direct proportion to their value as compositions. The Messe was finely given with old celebrated Riedel Chorgesangverein; but this same organization, which seems to have gone back somewhat of late, was not quite sure in the Berlioz Te Deum; in fact they sang rather badly both in rhythmic precision, attack and intonation. It is a good many years since I last heard this work, which was at Boston by the Händel and Haydn Society under old Carl Zerrahn's ship, and even with this severe drawback the Te Deum was sung better in Boston than in Leipsic. however, was better in the latter city than in the Hub, where they did not yet know a Boston Symphony Or-chestra à la Nikisch at that time. The Leipsic Gewandhaus organist, Paul Homeyer, however, did not strike me very favorably. He might go to Clarence Eddy for a few lesson in variety of registration.

The soloists in the Liszt mass, which was in every way far better performed and in which the chorus actually disthemselves, were Miss Meta Geyer (sop from Berlin), Pauline Metzler-Loewy (contralto, Leipsic), Carl Dierich (tenor, Berlin), and Rudolf Wittekopf (basso. Leipsic).

August Goellerich, Musikdirector from Nuremberg, pub lished for this occasion a somewhat hyper-enthusiastic and consequently high-falutin' but by no means uninteresting synopsis, in pamphlet form, on the Graner mass.

The attendance at all the performances was a very go one, but Leipsic and neighborhood seemed to have furnished the largest contingent. The out-of-town frequency of the regular members of the Musik Verein was not s great as in former years, and has been steadily falling off. give a list of the visitors to the meeting such as I found it on the book, but I must add that many, such as, for inchuch, Busoni, Novacek, Miss Siebold and n others, did not inscribe their names. Here is the list as I

Dr. Gille, Jena; Alvis Janetschek, Karlsbad; Wilhelm Humpel, Jassi; Otto Lessmann, Charlottenburg; Wilh Klatte, Charlottenburg; Stud. Phil. Victor von Hase, Leipsic; Helene Hayn, Berlin; Robert Seidl, Stettin; Helene May, Wernigerode; Clara Wieck, Dresden; R. Vollhardt, Zwickau; Weidig, Jena; H. Disc, Zittau; Otto Urbach, Frankfort a. M.; Martin Meier, Jena; A. Lehmann, Naumburg a. Saale; Ferdinand v. Lilieneron, Dresden; Paul Stöbe, Zittau; Mathilde Scholl, Cassel; Clemens Trüfer, Gera; Eug. Dacqué, Neustadt a. d. H.; Margarete Stern, Dresden; Alfred Composert, Leipsic: Frau Direktor Tailer, Basel: Frau

Beyer-Hané, Leipsic; Hermann Beyer-Hané, Leipsic; Berlin; Fran Ingeborg F. von Buschwaldt, Altenburg; John Moeller, Mühlhausen; J. Schwerdtsleger, Leipsic; Eugen Seguitz, Leipsic; C. W. Feifer, Leipsic; Prof. H. Thureau, Eisenach; Marie Berg. Prof. Bernstein, Halle a. Saale; Emms Berlin; Frau. Hoffmeister, Dortmund; Else Kettling, Nuna; August Bungert, Berlin; T. Gebeschus, Greifswald; Toni Koch, Anna Spiering, Jena; Dr. Richard Falcken berg, Erlangen; Alfred Lorenz, Elberfeld; Rittmeister Fleischwald, Ehrenbreitstein; Emil Hartmann, composer, Copenhagen: Hans Fährmann, Dresden: Heinrich Schnei-Wegmann, Braunschweig; Erich Weigmann, director of onservatory, Braunschweig; L. Bosse, Braunschweig; E. O. Nodnagel, Charlottenburg; Togge, Merseburg; H. Tonges, Musikdirector, Munich; W. von Baussnern, Dres-Percy Sherwood, Dresden; Miss Witte, Dresden Louisa Grosswald, Göttingen; Agnes Kuhls, Göttingen; H. Kuntze, Nordhausen; Dr. Adolf Stern, Dresden; Her-mann Wolff, Berlin; Franz Otto, Halle a. Saale; Josef Benner, Regensburg; Rudolf Zwintscher, Leipsic; Aug. Ludwig, Berlin; August Göllerich, Nuremberg; Dr. Fritz Trelinger, Leipsic; Carl Hennig, Posen; R. Max Friedlaender, Berlin; Oscar Mez, Freiburg i. Br.; E. Risler. pianist, Paris; L. Neinshausen, Bremen; Elfriede Chrisen; Alfred Herts, condu tiansen. Bres ctor. Elberfeld Katharina Schneider, Desau; Hildegard Schneider, Dessau; H. Zipfel, Weissenfels; Gustav Kogel, conductor, Frankfort a. M.; Richard, Altenburg; Johanna Hoefken, Cologne; Carl Kleemann, Gera; Georg Hering, Leips Max Hasse, Magdeburg; Franz Heinitz, Berlin; C Max Goldschmidt, Luckenwalde; Thielo, Erfurt; Arndt, Naumburg: Ad. Mehrkens, Harmburg: Carl Gleitz, composer, Berlin; Herman Scholz and wife, Dresden; Hans von Bronsart, Leipsic; Bertrand Roth, Dresden; Friedrich Weigmann, Bremen; Reinhold Finsterbusch, Glauchau L. Nicodé and wife, Dresden; Ad. Brandt, Magdeburg; Sander, Leipsic; Otto Singer, Berlin; Dr. Theodor Helm, Vienna; Dr. Hans Sommer, Weimar. ...

all this musical rush, bustle and activity I found time to attend at Leipsic on Sunday forenoon a pupils' recital at the hospitable home of that eminent piano pedagogue Prof. Martin Krause. Here is in brief what I heard: Herr Schlotke, a young German, played Bach's Chromatic Fan-He seen tasia and Fugue. a poetic performer who mands an evenly developed technic.

Mr. Welsman, from Toronto, Canada, played Bach's E minor toccata with nice tone in a clear style and tech-

Herr Krah (German) performed the Bach-Tausig D minor toccata and fugue with great talent, power and consistency.

Miss Lameyer, from London (an awfully pretty young lady), played the Beethoven G major concerto (first move-ment with Reinecke cadenza) like a finished artist, with fine sense of tone and adequate musical conception

Miss Mara, from Toronto, Canada, gave Liszt's Can-She seems an excellent performer tique d'Amour. evinces lots of talent.

Herr Lochbrunner, who performed a Bach organ prelude and fugue in d'Albert's piano version, has imposing technic and is also musically talented.

Take it all in all, Professor Krause's pupils, whom I eard at this matinée, were all of them well taught, and I think I am correct in stating that he is deserving of the great reputation which he is enjoying in Leipsic as one of the first and foremost of modern pedagogues on the piano.

The success of Nahan Franko as a conductor at the Berlin Industrial Exhibition I telegraphed to you on the day after the event. It happened as spontaneously as The genial Nahan and his charming young wife née Ruppert, are staying here at the Savoy Hotel, and when Franko was beseeched by some of his many old friends and former student chums in Berlin that they would like to hear and see something of him as a musician and as a Kapellmeister, I took him to Hermann Wolff, to whose omnipotent managerial hands all musical affairs at the exhibition are intrusted. With his usual and never failing courtesy and amiability, Hermann Wolff and his brother Charles were immediately ready to place the ex cellent, newly organized band, the Philharmonisches Blas orchestra, at the American conductor's disposal, and Mr. Gustav Baumann, the efficient regular conductor of this organization, gracefully yielded the baton to his confrère from across the Atlantic Ocean. Rehearsals were held immediately convinced musicians and the conductors of the several military bands who play at the exhibition that here they were dealing with a new and quite admirable force. The result was the concert of last Thursday night, which occurred under the most auspicious circumstances as to weather and attendance. Among the latter the American element was conspicuous in number and readily understood enthusiasm, but also the Gern seemed greatly to enjoy not only the performance but likewise the American music, foremost among which was that musicianly medley American fantasy by Victor Her-

bert. But also Sousa's strong marches, with their energetic rhythms and Franko's own graceful Cre after which for an encore he gave his New York Herald March and his fetching Grover Cleveland Gavot, after the performance of which Mr. Franko was made the recipient of a huge laurel wreath with ribbons in the American and German colors, greatly pleased both the audience and the critics. Here is what some of my German confrères have had to say on the subject. The Berlin Tageblatt, quite in conformity with my own opinion, contains the following

Kapellmeister Nahan Franko, from New York, conducted the Phil Kapelimeister Nahan Franko, from New York, conducted the Phil-harmonic Wind Orchestra in two portions of the program, one of which contained only original American compositions which were hitherto entirely unknown here. These works themselves—King Cotton March, by Sousa; Grover Cleveland Gavot, by Franko; American Fantasy, by Herbert; Creole Polka, by Franko, and Man-hattan Beach March, by Sousa (as well as the conductor's own New York Herald March, which was given as an encore)—were generally interesting through the originality, partially specifically and quite characteristically American invention, and through the freahness and firmness of the rhythms. It is evident that they are writing some good music also on the other side of the big herring pond. The youthful conductor, who is said to be likewise an excellent violinist. youthful conductor, who is said to be likewise an excellent violid directed in exact, effective style, and was halled with enthusiasus a large crowd. A huge laurel wreath was likewise tendered him. the final section of the program Kapellmeister Franko conducted Weber's Oberon overture, a Ziehrer waltz, Brahms' Hungariar Dances, Nos. 5 and 6, and Seidel's Walkure fantasy. In this nonrican portion of the performance Mr. Franko likewis and every number on the program was received with enthe applause. Among the audience the United States was largely sented, and the American Legation was present in its entirety.

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THE LOKAL ANZEIGER.

THE LOKAL ANZEIGER.

The concert given yesterday at the Gewerbe Austellung gave an American, Mr. Nahan Franko, of New York, opportunity to infreduce himself as a conductor and composer. There was a big crowd assembled to hear the excellent Philharmonic Band perform an introductory program under the leadership of its able conductor, Mr. Baumann, but when Mr. Franko stepped to the desk to take charge of the band the crowds became like impenetrable human walls.

Mr. Franko's compositions, light, but refrankors and calcingt.

Mr. Franko's compositions, light, but refreshing and original, were splendidly interpreted, and had to be repeated after almost endless applause. As a conductor Mr. Franko has complete control of his orchestra, combines repose with energy, and inspires his men. This me proved also later on, when he conducted the German program, which contained compositions of Wagner, Brahms, Weber, &c. success of this so far unknown American was a splendid one, and the presentation of a laurel wreath, with his native colors attached, a distinction which will no doubt be a valuable souvenir of an even-

KLEINE JOURNAL.

Two parts of the program were conducted by Mr. Nahan Franko, of New York. This young, interesting looking, lithe musician, who seems full of life and sentiment and conducts with telling exactness and fine dynamic sh dings, is at home a violin virtuoso, concert master, and during the summer months conducts an orchestra, so I am told. His efforts and ability, also three compositions of were received with extraordinary applause. He had no ore, knew everything by heart and inspired his musicians, who emselves are artists, visibly. The ensemble was precise and hemselves are artists, visibly. The ensemble was precise and narked, the execution artistic and the impression throughout favor-

So great was the success and popularity achieved by Mr. Nahan Franko on this his first appearance in Berlir as bandmaster that the management of the musical enter tainments at the exhibition have invited our American musician to conduct a second concert under the same auspices and the affair will come off at the grounds of the Industrial Exhibition next Saturday night.

* * * Although I was careful enough to say in my letter of April 21 that I offer my friend Philip Hale a wager that he cannot produce a Cherubini symphony, I don't want to be a squirmer, for I am of opinion that a man should acknowledge it gracefully if he be beaten. On a technicality I might have gotten out of the payment of my bet, but I shall be only too glad whenever I get there to have all my Boston friends to supper or dinner or anytihng else, except breakfast, for that blessed meal I rarely had a chance to enjoy in the Hub, where they sup so late and dine so early. I also grasp gladly at Mr. Hale's offer of a reduction from wine to beer. In this matter our tastes conform, as they not infrequently in music coincide I prefer a glass of good Pilsener to most any exactly. brand of champagne that is imported into the United States. Therefore let it be beer and plenty of it! Prosit!

My temporary absence from Berlin prevented my receiving the call of Rafael Joseffy, who passed through Berlin last week and left word for me that he stayed here only one day, being eager to see his mother at Budapest as quickly as possible. I am awfully sorry to have missed the chance of seeing this old friend of mine

Still more sorry and indescribably sad did the news of Clifford Schmidt's death make me. His talented pupil, Miss Ida Brauth, of New York, brought me a copy of a letter addressed to me. Underneath this copy I fo following words, which deeply touch me: This is the last writing of Mr. Schmidt's and was found on his desk after the accident. We could not part with the original.

" Sister-in-law of Mr. Schmidt."

Mr. Walter Damrosch called on me, and through him and his stage manager, Harder, I learn of the following

engagements so far concluded here for Mr. Damrosch's g operatic season. Of old members Mrs. Gadsky and Messrs. Fischer. Mertens and Stehmann have been re-engaged. Lilli Lehmann has been newly engaged at a remuneration such as few artists have ever received in the United States. Likewise the tenor Ernest Kraus, of Mannheim, has been engaged, and Paul Kalisch is being treated with for an engagement. For further news on this subject, if there be any, please look in my next week's

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Mr. Henry Waller, the composer and pianist, brought me a letter from his foster-mother, the renowned Mary Frances Scott-Siddons, and came to tell me that his one act opera, Fra Francesco, which, after a private rehearsal, he has partially rewritten, will probably be performed at the Berlin Royal Opera House somewhere near the 20th

Prof. Ernst Jedliczka called to inform me that he will sail with his little wife for the United States on the steamer Havel on June 30, and that letters for him should be addressed in care of Mr. John F. Wiedring, 3207 Clyborn street, Milwaukee, Wis. The renowned Berlin pianist and teacher has received over a dozen applications for lessons

for his one summer term in the United States.
Other American callers were Otis Bach Boise, the composer and composition teacher, and Miss Marguerite Melville, pianist, from Brooklyn, N. Y. O. F.

Mlle, Brazzi.

(From the British edition of THE MUSICAL COURIER.)

E quote a few opinions of the press on the W characters of Siebel and Lola as impersonated by Mile. Brazzi this season at Covent Garden. It is always interesting to watch the advancing career of a young serious artist. Not only has Mile. Brazzi made herself a favorite here, but she has had excellent re-engagements wherever she has sung on the Continent :

Mile. Brazzi is an excellent Siebel .- Morning Advertiser.

The part of Siebel was efficiently performed by Mile. Brassi.—
Morning Post.

Mile. Brazzi as Siebel was decidedly pleasant.-Referee. Mile. Brazzi was a thoroughly efficient Siebel .- Time

Mile. Brazzi was a tnorougnly efficient Steet.—I imes.

Mile Brazzi, as Siebel, again exemplified the value of the part to a rising young contraito. She assuredly made the most of the opportunity which it gave her clear, sweet voice and her talent for delicate, refined acting.—The Stage.

No better Lola than Mile. Brazzi has been seen on Covent Garden stage. She made much of the character and sang with effect.—The Braz.

Mile. Brazzi quite lifted the part of Lola into first rate importance.

A new Lola, Mile. Brassi, warbled the Fior di Giaggiolo better than we have ever heard it in London.—Sporting and Dramatic News.

Mile. Brassi appeared with success as Lola,—Times.

One of the best Lolgs we have witnessed—handsome, voluptuous in aspect and rich toned—was that presented by Mile. Brazsi,—The Slage.

Maruzza.

THE three act opera Maruzza, by Pietro Floridia, lately given at the Dal Verme, Milan, was a very reat success. Unfortunately an idea that the new work ould be another of the thousand and one imitations of Masoagni caused the management to delay the production of it till the end of the season. It is not, however, in any sense such an imitation. The book, written by the composer, is based on recollections of his own youth at the town of Modica, in southern Sicily, a region where the chief characteristics of the people are superstition and fanaticism and where "rustic chivalry" is unknown, and where an offended lover, instead of using the dagger of the traditional Sicilian, contents himself with a canzone di sdegno. Maruzza is a poor gleaner; her lover, a rich yeoman, Giorgio, is going to marry a lady, and sends Marussa off with a handful of gold. She spends this money in the purchase of a philtre that will bring Giorgio back to her feet. She puts on her best clothes, and makes all preparations to receive him, and at the same time to make this last meeting the last hour of both. When Giorgio appears she sets the house on fire, and Giorgio, unable to escape, perishes in the flames in company with Marusza.

The first act opens with a harvest scene, in which a reapers' song is very charming, and concludes most effectively with a sunset in the open country. A shepherd playing on a flute crosses the field, the reaping girls accompany his melody with low voices, and the orchestra paints the soft, melancholy poetry of the circle. soft, melancholy poetry of the sinking sun. The ond act begins with a church procession, rather weak, thus rendering more striking the canzone di sdegno in which Peppe, the true lover of Maruzza, expresses his anger against Giorgio; it is a sad song with a very peculiar rhythm, with many pauses, in which Peppe's companions The third act, preceded by the inevitable intermezzo, contains a beautiful duo d'amore be tween Giorgio and Maruzza, and when the fire breaks out the orchestra almost overpowers the vocal parts and renders with extraordinary power the anguish of the perishing lovers. Many of the numbers were redemanded and the composer was called out twenty times.



T has not been a hurried or crowded musical season here, but each program that has been presented to the very critical—perhaps sopra-critical musical ambients of Rome—has been of such a character as to confirm still more Rome's reputation as a city imbued with the real sence of the " art divine.

It is not the commercial, or in other words, the "popular music of the day, that "takes" and "sells" and pervades the atmosphere with a whir and stir and flutter of excitement, a wave, a dash, a flash, that passes in Rome over the name of music; the reign of the older masters, the choicest realizations of that king of living composers— Giuseppe Verdi—who, though he does not live in Rome, nor yet comes for the sessions of the Senate to which he has been elected by reason of his grand creations, yet sub-mits his works most carefully to Roman criticism; the literally critical, sometimes scathing judgment of Santa Cecilia, old, reliable, rich depository of musical lore and radiating influence of musical certainty and real artistic power—as this famous academy is; and the culture and erudition of Rome's musicians, the presence here, par préférence, of Marchetti and Monachesi, of Sgambati Pinelli, Renzis, Boito (when he can be here) and a score of others who pre-eminently deserve the title of master—these things have all joined in producing a state of musical requirement, musical taste and musical erudition, which deds something more than the crest of the popu for its satisfaction.

It would know if there is something more, indeed it seems instinctively to know from the moment the first strain of a new work is heard—whether operatic, symphonic or of so-called lighter character. I think that is the reason why —as a rule—only works which have been tried and proved in other places come to Rome; it is certainly the critical point in the gauntlet every new born Italian creation nust pass if it would make a complete triumph.

A proof of the quality of Rome's musical element is found

in the fact that, stimulated by the strong character of its musical atmosphere, a marked musical development has taken place in the highest circles of the aristocracy.

The Beethoven concerts given in the music sala of the

palace by order of Her Majesty Queen Margherita have furnished the choicest and most stimulating programs of the season. Sgambati, Italy's greatest pianist, and his coadjutors, Monachesi, De Sanctis, Jacobacci, Forino, form a quintet that well deserves the name of "royal" and the honor that was bestowed upon it by the queen when she appointed it and named it "Court Quintet." If they were to travel in whatever country, their progress would be one

Her Majesty, who feels keenly Beethoven's genius, re-quested Sgambati to prepare a series of Beethoven recitals to continue through the court season each year—until all the chief works of the great master have been given; though this is the third year of the recitals the programs are by no means exhausted. These concerts have been seasons of purest enjoyment to the queen; moments when in the atmosphere she herself has helped make rare and beautiful, surrounded by loved and favorite objects, and with a choice circle of those whom she honors by calling friends about her, Her Majesty has listened to the choice creations of that king of composers, who gathered some of his rarest harmonies from the songs of the winds as they whirled in and out among massive crags, whose crowns are the ruins of splendid historic castles, or moved the branches of the giant pines that catch and are glorified by the same golden sunbeams which pass on to Bonn, and that were freighted with the odor of purple and amber vintages, and the measures of the Rhenish maidens as they drifted gaily dreamily, amorously over the clear, living depths of this ost beautiful stream in this its most beautiful part.

There has always seemed to me an especial intoxication

in the air of Bonn a grand, weird, spiritual splendor in its surroundings and in itself, that has held me in the passing by and that has made me wish it took days instead of moments for the Rhine boat I was on to cut the sapphire waves and to fling backward the spray—so like frosted silver—in graceful parting salutation. It has always been Auf Wiedersehn" instead of "good-bye" that has come to my lips as the too quickly receding city of Beethoven was hidden from sight by new pines and slopes and rock pinnacles. It is no wonder that Queen Margherita, with her touch of German blood, and her deep erudition and earnest nature and love for all things grand and noble, is a passionate admirer of the great German master.

As I have said, this passion for true music has entered in an unusual way into the souls of the best people of Rome. The social Roman drawing room par excellence is that of the Duke Caetani di Sermoneta, and this is essentially a musical drawing room. The young son of the Duke Caetani is passionately devoted to this most truly divine of arts—the art which is most closely allied to Divinity's own tones; the duke himself is known and quoted everywhere as an indisputable authority on all matters of musical history and musical technic. Nadine Helbig, the young daughter of Professor and Mme. Helbig, each a power in the acientific and social worlds, is proving herself the possessor of great genius as a pianist, and is a rarely proficient and sympa-thetic accompanist. As for musical benefits and soirées "per carita" there is hardly a social star whose name has not been upon the list of patronesses, and who has not worked for program and cause, nor is there hardly a princely Roman palace that has not been opened for these benefits and soirées, all of which have been of such artistic merit that the tickets, though placed at 15 and 20 lire each, have een sold quickly and purchased eagerly.

One of the very daintiest of these entertainments was

given in the Palazzo Altemps a little while ago. The music hall of this famous old palazzo is superb. Masterly brushes have covered every available inch of its wall and ceiling surface with the richest frescoes. A shell-like balcony framed in work of ivory and gold projects well into the sala from the back; hangings of deep crimson volvet add a rich tone; and long, narrow French mirrors framed in gold make the vista seemingly interminable; marble statues gleam through the arches of the portico Bal-

assare Peruzzi built, and velvet carpets still the footfall. It was an exceptionally aristocratic company that had gathered there that day—even for this season and place of aristocratic companies—and it was an exceptionally dainty little lady they had come to hear and see; a petite lady indeed, with voice as sweet and as refined as her name—Irma Wierstrasz. She recites and personates and sings in a dozen different languages and her movements are grace itself. She is gifted in other ways, too, this charming little lady, and one of the chief of these other gifts is that she may write her own dramas or monologues if she will, and she may write sweet, pathetic tales—bits of real life—that I am sure would make her famous if there were nothing else to make her so. In the magnetism of her acting, in the suppleness of her form, there is something that reminds one half of Bernhardt, half of Duse, while the sweetness of her voice, the delicacy of her enunciation, the rare mobility of her face, these are all her own; her versatility, too, as everyone had a chance to see that day, is so remarkable.

She was a young English wife allied to an exacting, me sue was a young Enginsh wire anied to an exacting, mer-curial Italian husband; she was a demoiselle française of ancient school and advanced years, very advanced indeed. She was a delicious young Fräulein, listening to the first whisper of love from the inside of her own high walled garden, and finally—crowning fascination of all—she was daughter, model, slave of the dancing master while he taught his pupils a Louis XIV. minuet.

The abandon, the grace, the exquisite rhythm, the perfect, changing expression of the little Dresden-like figure held everybody as under a spell; and with all this there were decious harp interludes, and for the minuet in came Pinelli and Pellissier and half a dozen other of the finest instrumentalists in Rome, thus forming a delightful orchestre d'oc-casion. These half musical, half recital entertainments have become quite the fashion in Roman society of late; and little Mme. Wierstrasz has been their bright particular star, coming into princely and ducal and ambassadorial salas in fresh, dainty costume—a silvery silk, a tiny bonnet with a butterfly of rare old Flanders lace and a bunch of crimson roses, and with Sgambati at the piano, giving some light, sweet story, like that of the Trumpeter's love the handsome trumpeter, whose notes rang out so bravely at the parting of the troop, but whose place was vacant as his pretty fiancée so anxiously awaited, talking the while with her neighbor; the sad little company's return—and so keeping her cultured audiences entranced, not only moment after moment, but hour after hour.

It has remained for the son of one of our own fairest and most gracious Americans to carry off the laurels of the season in the field of new composition by the younger mu-sicians, and in a part of the field, too, that is most difficult -that of orchestral harmony-the young Duca di Lustri, who won a great victory at the last of this season's symphony concerts by the Societá Orchestrale Romana. To those who were not initiated it was a complete surprisethe reading of his name as composer of the the reading of his name as composer of the second number on this concert's program. As for the audience, it was in every way exceptional; the Sala Dante, where the symphony concerts are always held, was literally packed with the first and most cultured members of Roman society; it seemed to me that there was scarcely a member of the court and diplomatic circles absent, for the young composer's mother—the Princess Elizabeth Field Brancaccio di Triggiano—is one of the first and most beautiful ladies of the flag and the program of the court circle, as well as one of the Her Majesty's special court circle, as well as one of the

sweetest and noblest hearted and most admired ladies in all Europe; while the young composer himself, with his gentle, studious, retiring and yet delightfully sincere and cordial manner, is one of the best beloved and most popular members of the highest aristogracy of Rome.

lar members of the highest aristocracy of Rome.

Under the instruction of the illustrious Maestro Guglielmi, he developed strong musical talent some years ago. After his course with this famous Italian master, he went to Germany and other countries for the continuation of his studies, and for that most complete and beautiful degree of study which comes with hearing the works of the great masters in their native lands, surrounded with the self same influences that surrounded them. His mother, the princess, had been a great favorite of the grand old Kaiser, who had sent her numberless pretty tokens, among them the finest photograph of himself that I have ever seen—most gracefully dedicated to her in his own characteristic handwriting; so, when the young student reached Germeny, he was warmly welcomed in the court circle there.

A strong friendship also sprang up between himself and Siegfried Wagner. He has a singularly sweet character his tastes have always been rarely refined and æsthetic his piano, the photos of the masters who have inspired him, the breath of the flowers that fill every available spot these have always been far dea nutiful hom to him than the maddest whirl of what is called "society and the subtlest adulation could be, for, like all geniuse he has the power of discriminating between earnest and merited recognition and admiration and empty flattery.

The nature of geniuses is one to which the ring of insincerity is always discordant. It is no wonder that beautiful dreams and phantasies have clothed themselves in sweet melody at his command in those moments when of the household imperatively called away by social dutieshe has lingered in the silent company he loves so well studying in the light of such inspiration that sweetest and divinest of languages, of which none but the elect may hold the key, but "the murmur of whose voice" fills the whole world with sweet, pure beauty. He is only twenty-four -this young composer of earnest, expressive countenance and that graceful cordiality that is magnetic in its charm.

But to the concert again. The Schumann number of the program, the fourth symphony, in re minor, was delightfully given, and then the sweet, delicate strains of the andante movement that opened the Brancaccio suite came like the earnest of some beautiful idyl—restful, self-forgetting, the interpolation of a high ideal in pure harmonic form, the melody wound in and out through all the variations of the andante and the scherzo, and its dominant chords marked the closing allegro ma-stoso with that same uplifting calm, accentuated. It was a simple melody—herein lay one of its greatest charms—and so rarely sweet that it left one listening for its echo, while refreshed and blessed with its hearing. There are one or two young composers of a newer school here, whose works give promise of a tender beauty expressed in pure technic, and yet in unconstrained form, that is to the ear what a Carlo Dolci or a Claude, or, to come nearer to-day, a Millais, is to the eye.

It is such expression of art as this that makes the world better and "life more worth the living;" it is in such music as this that the busy, serious workers of the day or the ennuied habitues of social gatherings, who come to listen, find blessing; it is music like this-true, real, living musicthat leaves a sweet and beautiful and elevating influence on that vast family we call the human race, and for all time, for time only widens and widens the echo of its wave circles. Of this school is the work of Carlo Brancaccio, Duke of Lustri. He was warmly called after each move but in his modesty he only returned the calls with salutations of acknowledgment from the seat he had taken with his father and mother, the other members of his family and that of the family of the then fiancé-now husband of his sister, the young Princess Massimo. Her Majesty Queen Margherita, who listened with that deep interest and intelligent interpretation that form one of her many rare and beautiful qualities, has sent him a personal letter of warm congratulation, and after the concert the young as overwhelmed with congratulations from the friends who flocked about him.

But it seems to me the word "congratulation" is too cold to be applied to that which makes the world nobler for its birth; it should be "thanks"—heartfelt thanks—instead of the conventional "congratulation!" La Critica (the Marchese Gino Monaldi's valuable and most interesting little art periodical, whose name tells its aim, and of which I want to tell you more another time) says of the Brancaccio suite that it tends to the best and highest form of art, and especially notes the clear and original treatment of the theme and its tranquil development, arguing much for the future, from the devoted study of and pure line adopted by the young composer. After the Brancaccio suite, which was for stringed instruments alone, the entire orchestra gave Wagner's addio of Wotan to Brünnhilde and the fire incantation in style that was indeed masterly.

One of the choicest musical menus with which it has been the rare good fortune of the Roman public to be presented this season was that of the Queen's Quintet series in the Sala Umberto I. I have spoken of this organization's

exceptional membership and direction earlier in this letter; the character of its audiences, among which the queen is always numbered, goes without the saying. Every number of the quintet's concert program was a gem, but two of the most delightful numbers of the entire season were Dvorák's quintet in \$la\$ (op. 81) for piano, two violins, viola and 'cello, and Sgambati's glorious Te Deum. The Dvorák suite was simply exquisite from the opening allegro (ma non tanto) to the finale; each movement enthused the audience more than the one before; if there was one point on which interest especially centred it was the Dumia, that quaint, locally characteristic movement woven of subtlest and tenderest melody; a "heart memory" it seemed. Sgambati's Te Deum, with the composer himself at the organ (the stringed instruments were only the accompaniment here), was such a grand hymn of praise from its first note to its final splendid chord as stirred and uplifted the soul from its very depths to the God of praise, as the hills and the ocean and the lofty pines may uplift the soul of him who may interpret nature's glorious psalm of praise.

A fascinating variation in the usual scene of concert and recital has just been given in the Borghese Villa series, presented under the direction of Vessella, whose triumphal tour through Germany with his splendid band—the Municipal of Rome—all the musical world knows. It is a band that wakes enthusiasm wherever it goes, just as Gilmore's Band used to do in America, but it is a band unique in its presentations, because under the direction and instrumentation of Vessella it has undertaken and accomplished what is indeed unique in the history of bands; for example, it gave a few weeks ago at a soirée in the Hotel di Roma an exquisite presentation of Beethoven's Ninth Quintet fugue. But Vessella is king of band instrumentation and direction, and every member of his band is an artist, so his magnificent triumphs are no wonder; au contraire, if a program or a presentation of his were not a success there would be the wonder.

I have great reason to hope that Vessella and his band, which severe critics have declared fully equal to any band on the Continent and a worthy confrère of the famous band of the Garde de la République, may go to you in America soon. I heartily concur in the critics' opinion, and so I may declare that if Vessella and his band go to you a rare treat is indeed in store for you. But these musicales Vesi has directed in the Villa Borghese. Imagine Rossini, Mozart, Verdi, Thomas, Donizetti, the choicest arias from The Barber of Seville, Traviata, The Daughter of the Regiment given under the historic frescoes and among the matchless creations of Carlo Dulci, Raffaello, Leonardo, Correggio, Sassafermata, Maratta and all the great masters ch and color, while the audience listened to the beautiful renditions, quiet, absorbed, as Canova's matchless Pauline Borghese, which smiled close by from its splendid marble couch embedded in living bloom, electricity casting a light that was almost living, the while over s marble forms the world has learned to know as famous The last of these art musicales was given a few nights ago

I hardly need say that it called out a most select audithough not so very large; for, as these concerts are an entirely new idea and as the Romans know so little of the value of réclame, very few beyond a certain setknew of the concerts. There could not be a more delightful, artistic idea the presence of the one beautiful art heightens the enjoyment of the other. But if réclame is so strangely unvalued in Italy we of America know its worth, and as the main clientèle of the concerts is of the American and other for eign element, as they became, and most justly, a charming fashion among certain of this season's voyageurs, those who appreciate the marbles and the paintings of this superb n-and who that comes to Rome intelligently does not appreciate the Villa Borghese art treasures, if only the and the Carlo Dulcis?-it is plain that another son will increase the numbers greatly. It will be a pity. ough, if there becomes a crush. Crowding w strangely inharmonious there; better such an admission price as to make a crush impossible. But there is no doubt that "the powers that be" know too well what constitutes success in a place like that not to guard well its interests. Vessella is a master in original and beautiful plans. Only a day or two ago he gave us another treat. His band, augmented to 250 members, presented a choice program in that grand and massive ruin known as the Baths of Caracalla, half a kilometre or so beyond the Forum, by way of the Arch of Constantine.

The King and Queen and several ladies and gentlemen of the court were present and occupied a raised dais at one end of the great ruin, a position just opposite the band, which was visible through a series of splendid arches. The dais was draped in old crimson velvet and gold, and its background was an ancient tapestry of imperial subject. The object of the concert was twofold; first the benefit of the Aid Society of the Associazione della Stampa, and second, the benefit of the "Educatorio" Guido Baccelli, an institution, both home and school for young Italians not blessed with fortune, as far as money goes. The excellent Minister of Public Instruction is full of philanthropic works; I believe there is hardly a town in Italy where his name is not perpetuated in some way connected with his efforts for the higher education of the masses, in which he

strongly believes, while at the same time he maintains (he is one of the first medical scientists of the world, you will remember) that the body should be so trained as to aid and abet the mind in the discharge of all its functions; but of this more another time and in another place.

Vessella's program for the Caracalla concert was highly enjoyed by the large audience it gathered (and it takes a large audience, indeed, to make itself visible in these immense baths). The first number was the first movement of the Marcia Trionfale (Meyerbeer), written for the 1862 Exposition in London. It was the first hearing of the symphony in march time, and so it was listened to with deep interest that changed into enthusiasm—an enthusiasm that was fully sustained through the other parts of the program. Rossini's Asidio di Corinto; the grand chorus for Verdi's I Lombardi, and the overture to Ambroise Thomas' Gille et Gillotier, and perhaps the last two numbers of the program were most effective under the influence of time and place and mass presentation; Beethoven's Wellington Seig ober dei Schlacht bei Vittoria, and Wagner's Huldigungsmarsche.

A pretty little concert was given in the Sala Umberto the other evening by Alfredo de' Giorgio, assisted by Sgambati and Monachesi, Signorina Maria Pettini and pretty Miss Esther Maclaren. I was sorry to leave after Sgambati's solo (which I would not have missed for anything), but a box at the Argentina awaited me in Tommaso Salvini's name for his "last public presentation," as he had told me—a magnificent personation of Vittorio Alfieri's Saul—so I did not have the pleasure of hearing Signorina Pettini in David's Couplets du Mysole, nor De' Giorgio in his second and third numbers; Sgambati's exquisite little Povero Pieruccio and La Mia Stella, and a romanza of Massenet's, Grieg's Canzone de Solveig and a delightful Holmes serenata.

De' Giorgio's voice is wonderfully sweet, and at the same time may become intensely dramatic. It is superfluous to add that it is under perfect control, for he is himself a master of vocal training, as America and England, and Germany and Belgium—through which he made a concert tour with César Thomson a few years ago—already know. One of his greatest charms is his sympathetic presence, and another is his delicious ease. His first number on the evening of the concert to which I have alluded was: a, Oh cessate di piagarmi, Scarlatti; b (and one of the greatest successes of the evening), a charming unpublished composition of Massenet's, Je cours après le bonheur. Then there came a Beethoven duo, variations for violin and piano by Monachesi and Sgambati, and then a couplet by Miss Maclaren, Vidal's Printemps Nouveau and Massenet's Elégie, with violin obligato by Monachesi and piano accompaniment by Bajardi.

The young lady has a sweet voice, of sufficient compass and power, which gives excellent promise for the future when more fully developed and when the embarrassment of a first season has passed away. She is, as I said, extremely pretty, too, and has what may truly be termed a most "engaging" manner. De' Giorgio's charming little wife was the other accompanist of the evening.

A delightful concert has just been given by Francesco Bajardi, one of the very finest of the younger pianists. His touch is firm, yet delicate and masterly; his technic is clearly defined and thoroughly intelligent; he is, like Sgambati, singularly free from anything that approaches mannerism, and, young as he is, he has acquired a store of knowledge unusually wide and rich. His readings are not only sympathetic to a marked degree, but most intelligent. His compositions, of which a group was heard at this cert, are delicate and vivacious and thoroughly original. If they remind one of anything besides themselves it is of the music of the North-just as he himself looks far more like a Swede than like an Italian, and has the bright, easy, smart manner of Scandinavians. His progress is watched with the greatest interest by the elder masters, who see in him a rarely gifted and cons cientious exponent of the Italian school.

A very pleasant and profitable literary musical series just ended is the course on Oriental music given in presence of Her Majesty the Queen and large and cultured audiences at the Universitá Romana by Prof. Alessandro Parisotti, the scholarly secretary of Santa Cecilia. Of the subject matter of this series I will tell you more another time, as well as of the series of historic concerts to be given in Santa Cecilia's splendid new hall. This series—ass it name implies—is to illustrate musical epochs, and their gradual musical development and change. The Royal or Court Quintette appears in several numbers; for soloists there are the Signors Mililotti-Reyna and Cortini-Falchi, and the Signori Francischetti, Sgambati, Pinelli, Monachesi, De Sanctis, Jacobacci, Forino, Bajardi, Renzis (organist to the Royal House) and Lucidi. Of these concerts, too, I will write more later; I want to tell you also of the wonderful invention of an Italian maestro for music printing for the blind.

Newspaper Enterprise.—The Pittsburger Volksblatt publishes a flashlight photograph commemorating the opening concert of the North American Saengerbund, which recently took place in Pittsburgh. A full view of the stage, orchestra and chorus is shown.

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Ann Arbor May Festival.

THE May festival has come and gone. More than 18,000 people were in attendance at the five concerts. A more successful festival could hardly be given. Every concert was a success. From the close of the first night's program Director Stanley wore a broad smile of assurance, and the receipts were sufficient to make Treasurer Wines beam all over.

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The festival opened Thursday evening, the 21st, with a Wagner program, in which appeared Frau Klafsky, Mr. Barron Berthald, Gertrude May Stein, Max Heinrich and Gardner S. Lamson, together with the Choral Union and Boston Festival Orchestra. At this concert was sung the first act of Lohengrin, Isolde's Liebestod, from Tristan and Isolde, Frau Klafsky; Siegmund's Love Song, from Die Walküre, by Mr. Berthald; Pogner's Address, by Mr. Heinrich. Two songs, Traume and Schmerzen, by Miss Stein, and Die Meistersinger Vorspiel, with Eine Faust Overture, formed the orchestral numbers.

As would be expected, Frau Klafsky carried the honors. Her magnificent voice filled University Hall and she was repeatedly encored. Mr. Berthald sang The Farewell to the Swan beautifully, and shared the honors of the evening with Messrs. Heinrich and Lamson.

The item of greatest interest in the whole festival was the new symphony in F major by Prof. A. A. Stanley, dedicated to President Angell, of the University of Michigan. This was played at the concert Friday afternoon. The symphony is entitled The Awakening of the Soul, and represents the gradual awakening of the soul to the true appreciation of life. It is divided into four movements, the first standing for the springtime of life, the second love life, the third joyfulness, the fourth the fully matured character resulting from the experiences of the soul depicted in the preceding movements. The treat-



ALBERT A. STANLEY.

ment, with the exception of parts of the first movement, is essentially modern, and calls for the resources of the full orchestra. The work begins with an introduction in F major foco adagio. In this movement the irresolute attitude of the soul is indicated by abrupt changes of mode and key, until at the end, when the music assumes a questioning character. The second movement, allegro mannon troppo, develops the first theme as well as the questioning motive.

This first theme, by the way, finally appears in the last movement as a dominating prin iple. The second movement, adagio con molto espressione, which is perhaps the most beautiful of the entire symphony, represents the soul under the influence of strong emotions, love, grief and despair. It is in the form of a canon between the first violins and the 'cellos in the seventh below, and is strictly developed. The short solo for horn, accompanied by tremolo in the violin, and a beautiful violin solo finally lead up to a climax for full orchestra. This movement also contains some fine effects between the horns and trombones against a surging background of stormy string figures. A fine effect is produced by the gradual working up to the major cadence several times repeated, which cadence is each time interrupted by the cor anglais, which leads the melody back to the minor mode. The scherzo is in strict form, and in the trio two distinct themes are carried out simultaneously, the principal one being assigned to the horns and brass. The finale, allegro deciso, represents the matured character, and is strong and earnest, yet full of tenderness. The first theme is that heard in the introduction, and in working out this movement all the principal themes of the entire symphony are most cleverly utilized. The symphony ends with a striking climax of most decided character.

At the close of the symphony Professor Stanley was

At the close of the symphony Professor Stanley was greeted with prolonged applause, which was increased when a new bicycle, entirely enveloped in flowers, and presented to Professor Stanley by the Choir Union, was brought on the stage. The presentation was short and

characteristic. It was: "To Professor Stanley from the Choral Union. A Victor for the victor."

The balance of the program consisted of the piano concerto (Emperor) by Beethoven, played by Mr. Alberto Jonas. Mr. Jonas' playing is always mature and musicianly. In this concerto he again demonstrated his virtuosity in the clearness of his technic, his careful phrasing, and manifested a broad intelligence in his general treat-



ALBERTO JONAS

ment. A magnificent Steinway grand plano, sent from New York, and possessing a particularly deep, rich tone, was used. The ballad for baritone and orchestra, Lochinvar, by Chadwick, sung in his usual effectual style by Max Heinrich, was the signal for enthusiastic applause, as much due to Mr. Heinrich's great popularity here as to his fine singing, resulted in his singing Gypsy John, accompanying himself, as usual. This, with the Magic Flute overture, closed the afternoon program.

Flute overture, closed the afternoon program.

The Friday evening concert consisted of a mixed program for orchestra and soloists. Sig. Campanari sang the prologue from I Pagliacci, and made the greatest hit of the festival season. He responded by singing Figaro's Song from Marriage of Figaro in a superb manner and with an interpretation worthy such an artist. After repeated applause, he sang the Toreador's song from Carmen. Sig. Campanari is a musician as well as a vocalist, and his keen musical appreciation was amply shown in these three songs. Mr. Evan Williams sang In Native Worth, from the Creation; Miss Stewart the Letter Aria of Mozart. But the most enjoyable number was the often heard quartet from Rigoletto, sung by the four soloists. A more beautiful rendition of this superb quartet could scarcely be given, and to the delight of all it was repeated as an encore.

The orchestral numbers were Suite for Orchestra, Moszkowski; Fantaisie for Orchestra, Svendsen, and overture to Sakuntala, Goldmark. To the orchestra throughout



GARDNER S. LAMSON.

too much praise cannot be given. Mr. Mollenhauer is a conductor who must eventually rank among the few great leaders in this country. His perfect command of his forces is not less than that of Thomas. He is evidently a drill master who is exacting and critical. His orchestra know his will, and do it with a precision-which is charming. The orchestral numbers in every concert were delightfully played.

Saturday afternoon brought out the Choral Union of 350 more enjoyment from it than from the performance of voices; Mr. Zeitz, violin soloist; Mr. Rogers, harpist; Miss

Stewart and the Festival Orchestra. Mr. Zeits was heard in the Saint-Sáëns Rondo Capriccioso, and as an encore number played a mazurka by Zarsyckl. He has improved in both style and technic since his last concert in the Choral Union series, when he gave a most excellent program. His playing is animated, brilliant and soulful. His tone is full and satisfying, and his intonation remarkably sure. Though young, Mr. Zeits is already marked for a bright future.

The work of the Choral Union at this concert was most satisfactory. The ladies' chorus, Ave Maria, of Marchetti, was sung with correct shading and phrasing, and in perfect tune and time. The closing numbers, Thanks Be to God, from Elijah, brought out the full power of the chorus, which, reinforced by the Columbian Exposition organ, now owned by the university, filled the great hall with a great outburst of melody. Each year Professor Stanley brings this body of singers under better control, and as they become more and more trained, and more and more interested, they are proving to be one of the best choral societies in the country. I make this statement advisedly, for in addition to my own opinion I have the satisfaction of having heard the same statement made by almost every soloist and many members of the festival orchestra.

The festival closed with a most magnificent perform-

The festival closed with a most magnificent performance of Samson and Delilah, with the following soloists:

I doubt if this opera was ever given better. The soloists were equal to all the demands of the parts, and the Choral Union showed the result of careful rehearsal and drill.



HERMAN ZEITZ.

Mrs. Bloodgood sang the part of Delilah magnificently, the well-known solo particularly. Mr. Lamson proved able to sustain his reputation in comparison with such artists as those taking part in this concert, while Messrs. Williams and Campanari not only sustained but increased the favorable impression of the former concert. Taken all together, this year's May Festival is an honor to Ann Arbor, and especially to Professor Stanley, to whom more than any other one man is due its success. He is making Ann Arbor one of the very foremost musical centres in this country. A new auditorium capable of seating 5,000 or 6,000 people is being advocated, and with the persistency and business skill which Professor Stanley has shown in other matters in this direction, I doubt not it will be an assured fact in the near future.

The Musical Taste of South Wales.

SIR JOSEPH BARNBY, during his adjudication at the Llanelly Eisteddfod last year, was so impressed with the choral possibilities of Wales that he suggested the organization of a grand national festival on a large scale. His idea meeting with favor, it was carried out, and the present festival is the result. Much labor has been expended upon it, and great enthusiasm was felt about it while preparations were in progress.

while preparations were in progress.

The number first settled upon for the chorus was 600, but 1,500 excellent voices being found in the various districts, the number was raised to 900. These singers were chosen from all parts of South Wales, and it was expected that they would have a large influence in attracting people from all districts.

Strange to say, this has not been the case, and the hopes of the committee have been dashed by very scanty attendance at some of the performances. It would seem that the Welsh people prefer the excitement of contest, and get more enjoyment from it than from the performance of music for its own sake for local competitions held at the

same time as the festival attracted large crowds and aroused much interest.

Our contemporary, the Daily Telegraph, suggests that it would be better if more attention were paid to improving the musical programs given at the various Eisteddfodau. Undoubtedly this seems to be the solving of the problem, and after so much has been written and said about this proposed enlargement of the eminently popular music meetings in Wales, we trust that something of the kind

Cincinnati Festival Reports.

THE annual meeting of the Cincinnati May Festival Association was held in the Pike Building in that city on Tuesday of last week. The most important feature of the gathering was the presentation of the reports of President Hobart and Mrs. Rawson, chairman of the chorus committee. They are both appended in full:

PRESIDENT HOBART'S REPORT.

PRESIDENT HOBART'S REPORT.

Lables and Gentlemen of the Festival Association—It would be almost superfluous te say anything regarding the recent festival, if the necessity did not exist for an unusually careful consideration of such plans for the future as will enable us to secure permanent advantages as a result of our success. It is safe to say of those attending the festival that ninety-nine out of one hundred of those who had attended previous festivals considered this one a greater triumph and enjoyed it more thoroughly than any preceding one. It seems somewhat strange in view of the especial and deserved commendation of the chorus work by many thousands that the distinctive Cincinnati feature of the festivals should be the only point of unfavorable criticism.

the distinctive Cincinnati feature of the festivals should be the only point of unfavorable criticism.

The cherus is the keynote of the whole scheme. The carnest, determined, self-sacrificing work of its members is what makes the feativals possible. This work would be in one sense unpaid were it not that the members as a body consider that they receive far more than an equivalent for their time in the grand opportunity of gaining what money would hardly buy—a thorough knowledge of the greatest musical works. Without the willingness to sacrifice time and enjoyments that continually tempt them no festival would be possible. Few people realize what this work means. It is not the study of a few easy songs or choruses, or some simple cantatas, but it is the attempt to master some of the most difficult musical compositions that have been written; and a chorus which can master the difficulties of such works shows greater application, higher musical intel-

that have been written; and a chorus which can master the difficulties of such works shows greater application, higher musical intelligence and ability and more determination than some bodies engaged in more immediately pleasing work. Without such a body of men and womes the feativals would be impossible, and they are entitled to the highest credit for what has been accomplished.

The chorus work can be improved without doubt, and with more experience, earnestness and devotion it will be; but is it not wiser to encourage the members by giving them the credit for what they have accomplished than to blame them for not reaching the topmost rung of the ladder? And here let me say that the board fully appreciate and heartily thank Mr. Blumenschein for his earnest devotion, untiring efforts and faithful work. He has had a difficult position and has acquitted himself with honor. At the same time the board believe that any chorus conductor should reside in the city, and, if possible, Mr. Blumenschein's successor should be selected from those residing here.

THE CHORUS COMPLIMENTED.

THE CHORUS COMPLIMENTED.

Mr. Ben, Davies, the English tenor, a man fully capable of judging, said of the chorus while here:

"Your chorus of 1896 is an improvement over the last one. It deserves the greatest credit for undertaking St. Francis. I know whereof I speak, for I was a member of a chorus myself for years. St. Francis is the most unsatisfactory work for a chorus ever written; in it the recitatives assigned to the tenors are such as no professional chorus could ever hope to render satisfactorily, and if assigned as they should be, to a sole voice, not one soleist in a thousand could render them perfectly. It was a great wonder to me that your tenor chorus did not go all to pieces in trying to render them. Moreover, the recitative work is the most difficult that a soloist undertakes, and how much more difficult is it when placed upon a pertion of the chorus?"

chorus?"

Let me also give a few extracts from the dispatches of Mr. Henry T. Finck, the musical editor of the New York Evening Post, who heard all of the concerts. Mr. Finck's musical knowledge is recognised as of the highest order, while he is known to be a man who expresses entirely unprejudiced opinions, and who cannot be influenced by any consideration or induced to say one word which he does not believe to be strictly true. His epinions should therefore have the greatest weight. Mr. Finck wrote of the chorus that "its tone quality is pure and agreeable, its attack prompt, its shading careful, and its phrasing such as one might expect under such a master as Theodore Thomas. It is a better chorus than New York has had since Mr. Warren's Church Choral Society has ceased to exist." Of

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the performance of St. Francis he says that "except where Tinel expects the tenors to do things which not one chorus in a hundred would do well," and a slight criticism on the sopranos in one number, "the choruses were admirably sung with a body of sound that was sometimes thrilling in its sensuous beauty. The test which St. Francis put this chorus to was as hard a one as could have been selected, and it must be congratulated as having stood it so well." Again in the Swan and Skylark he says: "The chorus simply covered itself with glory, singing with a tonal beauty and massive effect." In summing up he says: "Most of the chorus singing was good; some of it superb. The hostile method of singling out a few weak things and presenting them as samples of the whole is not legitimate criticism."

TESTS OF CAPABILITY.

Mr. Herbert Bates, a recent and decided acquisition to the musical editorial corps in this city, gives the chorus full credit for the work does, and, speaking of the amount of labor necessary to prepare such work, says: "Our chorus attempted only such long works that in each case filled the entire evening. All of these works are serious, classical, and three of them of considerable difficulty." He says further that "our chorus in two years practiced more bars per night than others with shorter periods of rehearsal and works of less importance." He says: "We aimed at the bigger accomplishment, and accomplished in the end, after all discount, far more, and allowing that the work of others was perfect and our own creditable, there still remains a balance of merit in our favor." Such a work as St. Prancis presents enormous difficulties, and even the most patient study and most intelligent training cannot fully overcome them. The piano score used for the preparatory work becomes almost unintelligible when the orchestra is brought into service, and those who studied long and faithfully found it impossible to avoid errors. The question may be asked: Why choose such difficult works? Because this is exactly the purpose for which the festivals were organized and maintained.

OUR FESTIVAL STANDS FIRST.

OUR FESTIVAL STANDS FIRST.

The Cincinnati festival is unique in the musical history of the country. Amid all the festivals held in the United States its position is a marked one; it is above and beyond all others—in fact, it has now no imitators, even in this country. A glance at the record in the program book will show what has been done and the steady gain that has been made. The festivals were organized to give the best music in the best way. To do this no considerations of money, of sentiment or policy, must be permitted to interfere with making everything as nearly perfect as possible; we must have the best orchestrail organization, the best soloists, the most intelligent and best trained chorus, and, beyond all, the one great musical master—the man who has never awerved from his ideal of what is most elevating in music and what is best worth hearing and learning. The moment we lower the standard, the moment we allow questions of expediency to be prominent or to rule, from that moment there will be a decadence and we shall drift into a local instead of a national position. Even if we cannot obtain perfection we must do all in our power to reach the highest possible point. Something higher must be aimed at for each festival, regardless of all personal considerations. That we have made no error in the plan thus far is shown by the increasing interest and greater success.

interest and greater success.

In carrying on this work it is the aim of the Festival Association to avoid all antagonisms. On the contrary, it is our desire to use every effort for harmony. From the very nature of our work we are alone and must be; but it is a great help to the festivals to feel that there is a strong impetus given to all other musical efforts by what the fes-tivals do biennially. The festival plan has contemplated leading our

is a strong impetus gives to all other musical efforts by what the festivals do biennially. The festival plan has contemplated leading our people to a knowledge and appreciation of the best music, but it cannot supply once in two years what we should have as regular educational work. For this reason the different choral societies and the orchestral organisations are great factors in educating the popular taste and help make the festivals a success. It is not possible to combine with other choral societies, because they have their own work, and ours is necessarily absorbing if it is to be done well.

It has been suggested that we might make use of the Symphony Orchestra. It is a natural wish that this should be done, and the association or its board should give this most careful consideration, both from an artistic and a financial standpoint. They should determine after deliberate thought whether a plan could be adopted whereby two orchestras or parts of two orchestras instructed by different conductors could at the last moment be combined and not produce inharmonious results. If there could be such perfect understanding between two conductors as to avoid danger in combining two distinctive bodies, if the training could be the same, if the shading, the coloring and the perfect accord in playing could be provided for, so that the artistic value of festivals would remain the same, the plan would be an admirable one, and it is worthy of the consideration the importance of the subject demands. It would seem as if this phase of the question should be left almost entirely to the two conductors, to decide whether under such a plan the artistic standard could be fully maintained.

THE FINANCIAL SIDE

The association must also necessarily consider the financial question in this connection. At present there are no additional expenses for the preparation of the great orchestral works. These are all prepared



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before the orchestra arrives, so that the work of rehearsal is almost entirely with the chorus and soloists. The great orchestral works are at least as important as any other part of the festival programperhaps more so, as with their perfect preparation they are without blemish. It is therefore a question to be considered whether the present plan of bringing the whole orchestral force from Chicago just long enough before the festival to rehearse the choral and solo-ist program is more expensive than to bring only sixty men enough earlier to rehearse with the Cincinnati portion, and thereby insure perfect harmony, if the two should be combined. In the one case there would be the expense of ninety or a hundred men for ten days away from home; in the other, sixty men for possibly double the time. We would also have the cost of rehearsals for the Cincinnati men both prior to the coming of the Chicago portion and after their arrival here. I do not attempt to make any comparative figures now, leaving that for the future. All naturally desire that our new orchestra should be encouraged in every way, but all I believe will agree with me, first, that the value of the orchestral work must not be impaired by reason of the failure to obtain artistic results from any cause, and, second, that we must avoid unnecessarily increasing the expense. The association or the board should take into careful consideration the question whether either the artistic or financial results will be endangered by such a plan.

In view of the great event of opening the new hall, no expense was apared for the festival, and the cost of reconstructing the new chorus and orchestral stage, a portion of the cost of the stage setting and other increased hall expenses, added extensively to the cost of this festival, and in looking forward to future plans we must remember that with the large loss of seats on the main floor and the unwillingness to occupy those in the balcony, we have not nearly the same salable seating capacity, and increased expenses mig

At the same time we must make the festivals attractive if we are

At the same time we must make the festivals attractive if we are to anticipate satisfactory financial results. They must be maintained on the highest plane, and everything must be done to obtain for them the greatest order of talent, or we may look for decreasing receipts. It is only by making them great munical events, and not ordinary concerts, that we can hope to meet expenses.

The whole problem requires earnest thought and wise action—such action as will maintain the artistic standard and yet not endanger the financial success.

The two propositions go hand in hand; any failure to maintain the highest standard will certainly result in a diminution of receipts and a lowering of the position the city has gained, not only in this country, but abroad, by its ability to maintain the festivals on so high a plane. Our present money reserve should be held as a guarantee against unexpected disaster, but we are reasonably safe in being able to maintain the festivals as a permanent institution of the city if we take no steps backward or downward.

For the board of directors.

WILLIAM N. HOBART, President.

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REVIEWED BY MRS. RAWSON.

The report of Mrs. Rawson, chairman of the chorus committee, will prove a valuable addition to the association's literature. By way of introduction the report says:

In view of the many articles and suggestions that have appeared n print about the festival chorus during and since the last festival in print about the festival chorus during and since the last festival, a simple statement of facts and comparisons from the last chorus committee may not come amiss. Any of these facts could have been obtained by anyone desiring in justice to obtain the informatios before making the forced statements that have characterized many of these articles.

Then follows a statement of the effort during the past four years to develop a chorus of young, fresh voices, and to do away with the "shouting quality." As evidence of the success, the report cites the rendition of the Swan and the Skylark on Friday evening. Then follows a comparison of the choruses of 1894 and 1896. In 1894 there were 172 sopranos, 124 altos, 63 tenors and 111 basses; in 1896, 117 sopranos, 136 altos, 60 tenors and 100 basses, an increase of 55 voices. In 1884 there were 286 sopranos, 156 altos, 61 tenors and 113 basses. Then followed comparisons of choruses of other years. Mr. Rawson spoke of the difficulty of keeping the chorus together after it had been taken from the hands of Mr. Thomas and Mr. Mees, and paid a high tribute to the work of Mr. Blumenschein.

"The defects in the chorus are due to reasons more deeply seated and far removed from those advanced and imagined by the many would-be critics, who, living in our midst, seem blind to their own surroundings," continues the report. "The faults lie directly in our schools of all kinds, and as a result in the material turned out each year

by them; our music schools are no exception."

Then follows a lengthy exposition of Mr. Rawson's views

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on this subject. Reference is made to the impracticability of depending upon alliances with other musical organizations. As to compensation for those who form the chorus, the report says: "The pleasure obtained, the instructions re-ceived, the knowledge gained from the study of such musical compositions as are given at our festivals and the consciousness of being able to contribute their mite t) the artistic production of the great choral works are rewards sufficient to repay the chorus members for time and service on their * Any introduction of mercenary motives on the part of its members would soon decimate its ranks.' Concluding, the report says: "Give the chorus of 1896 the opportunity after its experience of the requirements of a festival, and in another year it will not be found lacking in greater progress."

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THE FIGURES ON IT.

Treasurer Clifford B. Wright's report contains some interesting figures, and show the association to be in a most prosperous condition. The total receipts for the festival of 1896 were \$46,499, and adding the balance on hand June 17, 1895, and other receipts, gives the total receipts for the year of \$62,182.90. The total expenditures were \$42,160.07,

leaving a balance June 17, 1896, of \$20,092.83.

The actual attendance at each concert was as follows:

First concert, 2,734; second, 2,189; third, 3,868; fourth,

2,556; fifth, 3,805; sixth, 3,298; seventh, 4,276.

These reports, with the one submitted by Trustee Julius Dexter, will be printed in pamphlet form, and 600 copies distributed among the members of the association and the

Music in Dresden.

DRESDEN, June 8, 1896 THE Whitsuntide week in Dresden was very favorable for the theatres, plays and indoor concerts, which were crowded from pit to dome on account of the pouring rain, which annihilated every thought of the usual excursions to Dresden's beautiful surroundings. Two singers during the week appeared for the first time—Herr Erik Schmedes, from Denmark, in the part of *Escamillo* in Carmen, and Herr Wachter, of Dresden, as Falstaff in Nicolai's Merry Wives of Windsor. Mr. Schmedes neither vocally nor histrionically proved sufficient for the demands upon an Escamillo of our Court Opera ensemble. Nicolai's opera I was unable to attend, but I understand that Mr. Wachter's Falstaff was very good.

The opera repertory of late has been uncommonly dull. Perhaps Curti's Lili Tsee, which, it is reported, will be n, will bring a rought out before the close of the sea

On May 30 the fiftieth anniversary of Lortzing's Waffenschmied was celebrated in the Court Opera House. jubilee opened with a prologue by Mr. Carl Ueberhorst, who gave the poem in an impressive and unassuming way. The cast was the usual one, of which I reported on a previous occasion. Undine, by the same composer, followed next evening. The title part was sung by Mrs. Burckhardt, of Bremen, who two days later with decided success sang Agathe's rôle in Weber's Freischütz. She treated the part with considerable musical temperament and anima-tion. Equal share of praise must be given to Fräulein Malmédé, who most courageously and upon short notice sang Aennchen's part instead of Fräulein Bossenberger, who was indisposed. That the artist was not well was greatly deplored, of course; but still the fact in this case strongly reminds me of the story of the naughty little schoolboy, who came rushing triumphantly to his mother exclaiming, "Oh, mamma, fancy how fortunate, the schoolmistress is ill!" He had a change then from his schoolmistress is in: The had a change then from his lessons, and so had the opera goers on this evening in hearing Miss Malmédé instead of Frl. Bossenberger. The comparison was very favorable for the young and still inexperienced stage singer, who carried her part through to on of the audience.

usual: Herr Krug, Max—a very poor actor; Erl, Kilian; Wachter, the Hermil, &c. Court Conductor Hagen directed without enthusiasm.

Fräulein Natalie Haenisch's recent pupils' concert gave renewed proofs of the young students' progress and great musical development since the last examination concert in January. Miss Haenisch's vocal religion being perfect no straining, no forcing till the cords are trained and the tones exact, the effect produced by the young voices is delicious to the ear. The program comprised compositions by Weckerlin, Hollaender, Fredrik Pacius, Tosti, Thomé, Godard, Denza, Wagner, Fielitz, Bohm, Peter Cornelius, Umlauft, Händel, &c.

A young English woman, Miss Pauline de Rin, from A young English woman, Miss Pauline de Kin, from London, opened with an Italian folksong. Then Miss Clark, of St. Louis, quite distinguished herself by singing songs by Mecherlin and Hollaender. Mrs. Pahlman, from Finland, who only recently began her studies with Miss Haenisch, gave her Finnish selections in their original language displaying musical intelligence, good promuncialanguage, displaying musical intelligence, good pronunciation, phrasing and warmth of expression. The song Pacius, Hafnet's unga tärna, was much applauded, and the Finnish folklores, so attractive by their sad and dreamy character, were presented in a simple, unassuming way, which made a deep impression. The freshness and natural grace of Mrs. Pahlman's voice were generally admired.
Frau von Ernst's (of Switzerland) numbers were stampe

by great refinement of execution; the same may be said of Miss Alice Scheuker, of Dresden, who bids fair to become more than a good amateur. Fräulein von Schmalz's good voice resources have on previous occasions gained the approval even of our most rigid critics. She gave Wagner's Träume and songs by Fielitz. Finally the assistance of Fräulein Margarethe Lengnick, who last year gave a successful concert of her own in the Musenhaus, must be mentioned. Her truly artistic singing of two of Cornelius' Brautlieder and a Led by Ulmlauft, as well as the beauty

of her voice, greatly added to the enjoyment of the evening.
Our well-known court organist, Mr. Clemens Braun, was
the able accompanist of the evening. Miss Sidney, who
took part in the performance of Händel's aria, Ombra mai
fu (sung by Frau von Ernst), by an exquisite accompaniment on her violoncello, won great appreciation for the lovely tone she draws from her instrument. After the musical performances were over Miss Haenisch' numerous guests stayed a long time in her pleasant salons, evidently enjoying themselves very much. Many musicians of note were present.

To the report about Lortzing's fifty years' jubilee 1 have to add that the proceeds of the performance (here just as in Berlin) were given to the living members of the composer's family, who were left in poverty.

The Intendanzath of the Court Theatres, Mr. Koppel-Ellfeld, has resigned from his charges. It was accepted.

Crescenzo Buongiorno's opera Festa del Carro, produced in Leipsic in May, according to the reports was no great success after all, but then Leipsic was not the place for such southern music.

Albert Strilt, our former representative of the Wagner parts at the Court Opera and the best *Tristan* we have heard here so far, lately experienced a decided success at Frankfort just in that rôle. Mr. Strilt was very favorably criticised here some months ago when he assisted in one of the Nicodé orchestral concerts as a solo singer.

Plays Now for the Shah .- Raoul Koczalski, who has had as much noise made over his disputed sex as over his prodigy attainments, now holds the unique position of court pianist to the Shah of Persia.

Miss Berg in Nova Scotia.-Miss Lillie Berg and her aunt, Miss Sophie V. Berg, have gone to Nova Scotia and Prince Edward Island. Miss Berg will return the last of June to make preparations for the opening of her summer school at Round Lake, N. Y., on July 1.

Paris, ALPHONSE LEDUC, Editour, 3 Rue de Grammont.

PIANO SOLO.

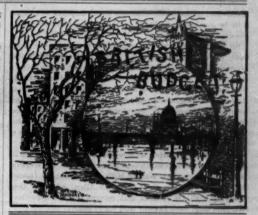
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BRITISH OFFICE OF THE MUSICAL COURSER, 21 Princes Street, Cavendiah Square, LONDON, W., June 13, 1886.

THE Crystal Palace will give a grand American concert on July 4 and has secured the services of Mme. Medora Henson and Mr. George Holmes, both natives of

Mr. Samuel Aitken, from Cardiff, but lately resident in London, has undertaken honorarily the duties of secretary to the associated board of the Royal Academy and Royal College of Music, in succession to the late Mr. George Watson. The board has recently opened new offices in

Maddox street, much to the convenience of all concerned.

Her Majesty's state concerts will take place at Buckingham Palace on June 22 and June 29.

Sir Augustus Harris has now in preparation at Olympia

a spectacular display dealing with recent events in South Africa. It promises to be more realistic and exciting than the Chitral scenes.

The Queen has forwarded to the Royal College of Music

her annual subscription of 100 guineas.

The Grand Duke and Duchess of Mecklenburg-Strelitz. Princess Marie of Mccklenburg-Strelits, and suite, witnessed the performance of La Traviata at Covent Garden Mon-

day evening.

Mme. Sarah Bernhardt appeared at the Comedy Theatre on Monday night in Adrienne Lecouvreur, and had a rapturous welcome back to London from a large audience among whom were the Prince and Princess of Wales.

The Guildhall School of Music will give a performance of Goring Thomas' opera Esmeralda on Thursday, June 18,

at 2 o'clock, at Theatre Royal, Drury lane.

The Royal Society of Musicians of Great Britain—for the support and maintenance of aged and indigent musicians, their widows and orphans—will hold its 158th anniversary festival at the Whitehall Rooms, Hôtel Métropole, on June 20, Mr. Van Prinsep in the chair.

Dr. Dvorák has recently finished two string quartets, respectively in G and in A flat. He has also composed three symphonic poems based upon national Bohemian

At the final meeting this season of the Musical Associa-tion, which took place on Tuesday at the Royal College of Organists, Dr. Charles Maclean read a paper on "The ten-dencies of form as shown in the most modern compositions." A considerable portion of the discourse was devoted to definitions of the terms subsequently employed and in ex-planation of a series of symbols adopted to facilitate reference to the various musical forms, and the various stages of the developments through which they had passed. By use of these symbols the lecturer endeavored to show that form exerted as great an influence over modern writers as over the old masters, and that the bases of the forms adopted by Mozart and Wagner were practically the same. Songs and movements Wagner, Brahms, Dvoråk and Richard Strauss were lyzed in support of the lecturer's assertions, and the re-

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search and comparisons that the paper displays will cause

Sir Arthur Sullivan has consented to become the pres dent of the orchestral association. His decision was arrived at on the 8th of last month, when he received a deputation of the council with reference to the subject. In the course of the interview Sir Arthur Sullivan pointed out that he had long since realized that a society was needed for the unification of orchestral musicians and the advancement of their interests, and it is encouraging to know that his views are in close correspondence with the objects of

The Kneisel Quartet is here and called at t day. Other visitors this week have been Mr. Hirschberg, from New York; Mr. Watkin-Mills, Mr. Ffrangeon Davies, Mr. Lockwood, Mr. C. W. Duncan Allen, who has been studying with Dr. Pearce and returns next Wednesday Mr. Dowling, from Boston, and many others.

CONCERTS.

M. Ysaye drew a large audience to Queen's Hall on Saturday afternoon. A very interesting work on the program was Grieg's duet sonata in G. This work has only once been played at the popular concerts, and it is seldom heard at other concerts, though why it is hard to understand, for it is one of the most interesting of all Grieg's works. In this M. Ysaye was associated with his M. Théophile Ysaye, a clever pianist, who made his London début. M. Théophile also played in Vieux-temps' concerto in D minor. M. Ysaye gave fine performances of Bach's Chaconne, a transcription of the Prieslied, from Die Meistersinger, and Sarasate's Zigeunerweisen. Songs by Mme. Lydia Lebrun were interspersed throughout the program

The third and last Richter concert, for this sea enjoyed by a crowded and enthusiastic audience. The first and third numbers were the novelties brought forward this time—Tschaikowsky's overture to Romeo and Juliet, and Dvorák's overture to Otello, op. 98. Through some mistake made in Germany Herr Richter did not get the parts of second version of Romeo and Juliet, which is a production of much later years, and therefore greater experience, but a mixture of the first and second versions. It may be that the work, without this fatal accident, would have appealed more strongly to its hearers. It is descripugh of the principal actions of Shakespeare tragedy, but it left no strong impression at first hearing, of the perfect performance under Herr Richter Dvorák's Otello is the third part of a work which was originally intended to be a symphony. It contains great musical beauties, and is easier of comprehension than the first overture, but neither of these novelties gave the solute and unconditional enjoyment which the rest of the program created under Herr Richter's masterly baton. A storm of applause followed the ever new beauty of Char-frietag Zauber, Isolde's Liebestod, Walküren Ritt, and

Beethoven's C minor symphony, No. 5.

Madame Patti's second concert attracted, like the first, a brilliant crowd to the Albert Hall. She was received with enthusiastic applause and splendid flower offerings. Mme. Amy Sherwin, Mme. Belle Cole, Mr. Lloyd, Mr. Santley, Mr. John Morley and the Welsh Ladies' Choir also sang, and young Marix Loevensohn, the clever 'cellist, gave some very artistic work.

most cordial welcome was accorded to Sefior Sarasate at his first concert this season on Saturday last in St. mes' Hall, and that his audience was than usual is easily accounted for by the rival attraction of ye in the Queen's Hall.

The program, which contained no great novelty, opened with Pach's sonata in B minor, played with Sarasate's usual skill, and followed by Raff's delightful sonata in A minor, which received enthusiastic applause. The remaining solos included Legende and Airs russes by Wieniawski and Sarasate's own Peteneras, for which, of course, an

encore was demanded. Dr. Otto Neitzel, who undertook the accompaniments in most masterly style, was also heard in two piano solos, Chopin's Nocturne, op. 82, and Ballade

Mme. Svetloffsky is a great artist, and the happy possessor of an exceptionally beautiful voice. It is a rich contraito, which can produce the high notes with the ring and sweetness of a soprano. Her diminuendo and piano are absolutely perfect. At her concert in St. James' Hall Mme. Svetloffsky introduced highly interesting, and some of them unknown, numbers, and Russian works by Glinka, Rubin-stein, Seroff and Borodin. The Variaskaja Ballad, by Seroff, is a weird, wild melody, which the grand element of werful voice and conception, the inborn melancholy of the Slav temperament, made this song comprehensible and beautiful, even if there had been no translation of the Russian is not a beautiful language for the ear, if not understood, still it added greatly to the characteristics of the songs to hear them in the original language. But the pearl of the whole was a song of Little Russia by Glinka. It was touching and beautiful in the extreme. These two songs were heard for the first time in England. Mme. Svetloffsky showed us further that she masters both style and language in Italian, French and German brill-

Eugen d'Albert brought his series of recitals to a clos on Tuesday last. The great pianist played with all the adth of tone and vigor of conception that always associate with his name, in spite of the fact that he d suffering, like his audience, from the heat of the hall. Beethoven's sonata, op. 106, is probably one of the driest works of the master, but in the hands of d'Albert it became full of interest. Schumann's sonata in G minor received a splendid rendering, as did also the Giga con variazione, from suite, op. 91, of Raff. The last work on the program was Liszt's polonaise in E. There are occasions when the greatest of artists may be forgiven for temporary loss of control. The polonaise in E is one of exciting and stirring of Lisat's piano works, and seems to incite the player to hurry. One could feel with d'Albert in what bordered upon a "scramble." Of course, two encores had to be granted at the conclusion-Liszt's Impromptu and the Strauss-Tausig valse, Man lebt nur

M. Joseph Slivinski's recital on Wednesday, June 10, in the Queen's Hall was, in spite of the weather, fairly well attended. The audience was not slow to recognize the merits of this artist, who shone in the Chopin numbers particularly, although Schumann's Carnival showed M. Skvinski's temperament and poetry to great advantage. The program began with Beethoven's somewhat long sonata.
op. 110, with the fugued finale, and ended with the usual mbers for effect.

The first of Mr. Arnold Dolmetsch's last series of concerts this season took place on Tuesday evening. The music performed on Tuesday covered a range of 200 years, and was representative of four different nations-Engle many, France and Italy-the earliest being two fantasies for viol d'amour and viol de gamba, by Thomas Morley, Perhaps two of the most interesting numbers were Haydn's trio in G for violin, 'cello and harpsichord, and Bach's E minor prelude and fugue, Book I., for clavichord. The substitution of harpsichord for piano in the former enabled one to hear this charming trio as it was originally in-tended to be performed. It is rarely realized that the modern piano is not the legitimate exponent of old music. As is well known, the great Forty-eight were written for the clavichord, for, in spite of the feebleness of tone of this instrument. Bach preferred it to either the harpsichord or piano of those days. The excellent manipulation of these old world instruments by Mr. Dolmetsch and his helpers is vell known to need comment.

Mlle. Weingärtner, who gave her first recital in London on June 4, is a pianist deserving a better reception than that orded her by a most scanty audience in Steinway Hall.

She is young, pretty and talented, and her playing posses a merit which is but too rarely found in the youthful talent of to-day—the absence of exaggeration in expression. Her feeling for what she interprets is artistic, and she is not afraid of simplicity. This was especially noticeable in her rendering of Chopin's B minor sonata, op. 35. Her program was representative, comprising among other works Beethoven's F minor sonata, op. 57, four of Chopin's studies and the sixth rhapsody of Liszt. Mlle.Weingärtner's tone is clear and firm, the left hand a little inclined to overbalance the right, to the danger of certain effects of harmony, and her playing is suggestive of ease and the nce of labor.

Mr. Gennaro Fabozzi, pianist to the Queen of Italy and conductor of the orchestra at the Institution for the Blind at Naples, gave an interesting concert on Monday after-noon in Steinway Hall. This artist in question has been blind from his birth, and yet he gave an accurate performance of the following exceedingly difficult compositions: Liszt's transcription of Bach's fugue in G minor, Beethoven's sonata in D minor, op. 31, No. 2; two transcriptions from Lulli's opera Proserpine, and a gavot from Piccinni's opera Orlando, by Martucci; a presto agitato movement by Lougo, a romance by Schumann, and the fifth number from the Kreisleriana, an excerpt from Chopin, a movement by Alessandro Scarlatti, a scherzo by Martucci, a reverie, romance and ballata of his own composition, and Liszt's Second Hungarian Rhapsody. sides being technically correct, the various works were played with much intelligence, and a full realization of their many beauties. The Martucci number was a charming one, and the pieces of his own composition were worthy of high commendation.

There was a large number of concerts last week in addition to those I have already mentioned; but though many were excellent, and few were altogether uninteresting, it is impossible to even mention the names of the givers here. The hot weather is on us now, and the number of entertainments has increased in proportions.

OPERA AT COVENT GARDEN.

Successful repetitions have occupied the Covent Garden stage during the past seven days, except on two occasions and on these evenings Verdi's Traviata and Aida were respectively performed. The former work was mounted on Monday, when Mme. Albani gave a remarkably effective personation of the frail but attractive heroine. If is as old as she looks, then on Monday Mme. Albani was five and twenty. If ladies want to know how this was ac complished, they had better write to her dresser. I can only record the fact, which even a visit to the front row of the stalls did not disturb. Mme. Albani's great abilities as an actress were also shown in a most impressive manner, and the music was sung with the utmost expression and brilliancy. Traviata is little else but the doings of Traviata, and the other characters are practically but the necessary means to impress the idiosyncrasies of her temperament; hence it is only necessary to say that the other principal parts were capably played by Miles. Brani and Bauermeister, Signori de Lucia, Ancona, De Vaschetti, Iginio Corsi and M. Gilibert.

The gorgeous Aida was presented on Wednesday with all the pomp of stage properties long associated with this opera at Covent Garden. The characters of the princess and her royal slave were respectively impersonated by Madame Mantelli and Mme. Adini, and both ladies found good opportunities for the legitimate display of their great histrionic abilities, and of these occasions they each avail themselves to the fullest extent. Their interviews in the first and second acts were most effectively conceived and carried out, and throughout the evening they were most ably supported by M. Alvarez, who, both in declamation and gesture, was an appropriately heroic Radames.

Mme. Adini's chief successes were achieved in her scel with Amonasro, and subsequently with Radames, in the third act, and with such fervor did she sing and throw her-

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self into these situations that more than once the action was stopped by the applause. Mme. Mantelli's principal opportunity came in the fourth act in her interview with Radames, and which resulted in a triumph for both artists. Signor Ancona as Amonasro used his fine voice with the utmost effect, and M. Plançon was an ideal Ramsis. Mention is also due of Signor Rinaldini, who personated the King with due dignity. Of course Sir Augustus Harris made the most of the great spectacle scene in the second act, and the chocolate cow, the golden serpents petrified in ecstatic wriggles, the galvanized looking dolls, and the rest of the twelve cake ornaments were paraded in all the glory of past ages. The chorus and orchestra did their work well, and the performances of both operas attested to the skill of Signor Bevignani as a conductor.

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I hear on all sides expressions of approval of Mr. W. H. ummings' appointment as principal of the Guildhall School of Music. I predicted from the outset that he would be elected, but the competition was much keener than was expected. The announcement of the result was hailed with loud cheers. It was then unanimously resolved

to award 20 guineas to each of the unsuccessful candidates. Mr. William Hayman Cummings is sixty-four years old, and was born at Sidbury in Devonshire. He commenced his career at an early age, securing a place in St. Paul's choir, and afterward in that of the Temple Church, both insuring for him a thoroughly practical musical training. He afterward studied voice production under Hobbs, the late tenor, who was also the first singing master of Mr. Sims Reeves. Three years later he studied the organ under Dr. E. J. Hopkins, the famous organist of the Temple Church. He secured an appointment to the position of organist of Waltham Abbey, subsequently returning to London and joining the choirs at Westminster Abbey and the Chapels Royal. His popularity was soon assured, and he sang at the festivals of Hereford, Gloucester, Worcester, Norwich and Birmingham, while in 1871 he was specially engaged for the festival of the Händel and Haydn Society in Boston, where he achieved a great success.

On many occasions he has been called upon to fill the

places of the most eminent tenors. A notable example of this was his taking Mario's place in Kenilworth at the Birmingham Festival, and singing literally at sight, and at the Norwich Festival, when, in the absence of Mr. Sims Reeves, he met with a splendid reception. As a composer of songs, many of them taken up by famous artists, church music, glees and a cantata, Mr. Cummings is well known; while as the author of a Primer of the Rudiments of Music, which has reached a huge sale, and the Dictionary of Musicians he has made valuable additions to musical

In addition to his work as a composer and a singer Mr. Cummings has filled several responsible offices, among them being hon. treasurer to the Royal Society of Musicians and treasurer of the Philharmonic Society. As a conductor he officiated for some years as Sir Michael Costa's successor in connection with the Sacred Harmonic Society, and he is one of the best known of lecturers musical subjects, especially to those who have attended the meetings of the Incorporated Society. F. V. ATWATER.

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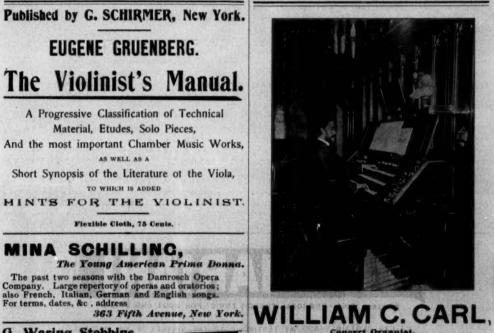


CHASSAIGNE'S Falka was the opera at the Castle Square last week. I did not see the performance. In view of the honey-daubing of this theatre by correspondents of out of town newspapers and magazines, let me quote from the review that was published in the Transcript June 16:

If we take the appreciation of the audience as a ure for critical judgment, the performance was excellent, but if we choose our own taste and add a dash of common sense to make our opinion the stancher, words fail to express the contempt which every true lover of art should express the contempt which every true lover of art should feel. The performance was not only inartistic; it was uninteresting, senseless and vulgar. Perhaps we should not condemn either the players or the management for allowing Falka to be performed in such shape. Perhaps we ought to fling our shafts of scorn at the public taste. If so, then so much the worse for the public. The absurdity and emptiness of the presentation remain the same, wherever lies the blame.

"Chassaigne's music is not any too tuneful nor the original libretto any too bright to warrant the usual up to date stupidity. But the noise was made noisier by the exercise of the comedians' 'art,' and the ubiquitous topical song and the contemporary joke were present in gala attire. Falka might have been well presented; the Castle Square Theatre has plenty of good material for a bright and in-teresting performance, but the public demanded what they received last evening, and we suppose we must bow to the popular will. Such tastes are not worth 'educat-

"We are sure that Mr. Wolff must be a pleasant man personally; he is such an intolerable actor. His walk and his voice are both as heavy as his stage wit, yet it is certain that he must be clever enough when once away from those awful footlights. As for commenting upon his acting with any hope of securing a change, we were done with that long ago. We simply submit to the inevitable, and repeat that he is really not funny, even in his happiest moods. A new member of the company by the name of Mountjoy Walker made his first appearance here. We hope it will be his last. M. Wooley, of course, vulgarized his characterization of Lay Brother Pelican, albeit there were some moments of genuine humor in it. of the company, Mr. Persse, Mr. Murray, Miss Lane, Miss Mason and Miss Leighton, all did so well that they made



RECITALS AND ORGAN OPENINGS.

J. V. GOTTSCHALK, Manager,

the surrounding duliness and tedium of the libretto all the

more dull and tedious.

"By the enthusiasm, flowers and applause one would have thought the occasion momentous in the theatrical history of Boston. But it simply signified the return of a portion of the Castle Square Company from an engagement of two weeks in Philadelphia."

This review was written by Mr. Edgett, I believe, who is the dramatic editor of the Transcript: for Mr. Apthorp is regularly engaged as critic during the season only.

Mr. Edgett is a man of much learning and sound sense, He is receptive and sensitive. He has the gift of expression his onlyings is also and in the sense. ing his opinions in clear and vigorous language. He is not hampered by tradition. He does not stand in awe of "the authorities." He is scrupulously honest and refresh-

ingly courageous.

And yet some of the subscribers to the Castle Square performances are indignant because he is in the habit of telling the truth. Just as Mr. Apthorp was assailed for his 'review of the performance of The Huguenots at the Castle Square—and letters of complaint and remonstrance were published in his own newspaper—so Mr. Edgett will undoubtedly be a target. He will probably be called "prejudiced," "bilious," and so on through the catalogue. It never occurs to these letter writers that Messrs. Edgett

and Apthorp are qualified as experts, while they know only what they like.

Here is an example of the crass ignorance of some o those complaining. Mr. Apthorp spoke of the "faked scores" used by the conductor; scores arranged by some one for a small orchestra and often with ludicrous results, ludicrous to the musician that knows the original. A subscriber, Mr. Fisher Ames, wrote to the Transcript in a fine burst of indignation. He said in effect that even if some of the singers were unable to take "the high notes," Mr. Apthorp should not have therefore called the score a

The operetta this week will be Boccaccio.

I have received the prospectus of the American Guild of Organists, and I read therein with pleasure that "founders may affix to their names the letters A. G. O.; fellows may affix to their names the letters F. A. G. O.; associates may affix to their names the letters A. A. G. O." May I ask respectfully if an organist, by passing all the examinations, will be entitled to affix all the letters, as, for instance, "Leonidas Swett, A. G. O., F. A. G. O., A. A. G. O."? It seems to me that an organist thus decorated need n

seems to me that an organist thus decorated need not stand in awe of any church music committee and might possibly be able to keep his position for three years in succession, even if he does not agree with the soprano.

And then the horrid thought suggests itself, can all the founders answer the requirements of "Part One for Pellowship," such as "reading of vocal score (proper clefs), extempore playing on a short given theme, and harmonistic of the foreign periods." Of course they should sation at sight of a given melody"? Of course they should be able to do so, without the aid of a springboard or any mechanical appliance.

Boston will miss Mr. MacDowell, who is now summering

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at Peterboro, N. H. His living here was an honor to the city. As teacher of the piano as well as composer, he held the commanding position. Human nature is a poor, weak thing, and the congratulations of his colleagues on the honor paid him by Columbia are sincere and probably reversible. There will be large room here next autumn for a piano teacher who knows thoroughly modern technic and has the gift of imparting his knowledge. I suppose it would be impossible to persuade Mr. Joseffy to dwell among us. If he should be persuaded by any chance, I advise him to take a few lessons of Mr. B. J. Lang, who has interesting theories concerning piano touch. Mr. Joseffy, in this case, would at once be favorably considered by "the smart set," and he might be asked to fill the position of accompanist at concerts of the Apollo or the Cecilia.

Poor Busoni was not shrewd when he lived here. He actually insisted on standing on his own musical legs. The brilliant pianist who is now applauded throughout Europe could not earn his living in Boston. If he had only taken a few lessons of Mr. Lang, or of one of Mr. Lang's advanced pupils, or had even brought letters to the woman who is the Supreme Local Patroness of Mediocrity!

. .

Dr. Percy Goetschius, who was knocked out in a fight to a finish with Mr. Carl Faelten at the New England Conservatory, has joined the Boston Conservatory of Music, which will be incorporated under Massachusetts law. Mr. Henry Schradieck has been engaged as violin teacher at the latter institution, "and negotiations are in progress with Prof. Albert Viscetti, of London, and Madame Renée Richard, of Paris."

The following paragraph will interest New England church singers: "It is expected that the Boston Conservatory will offer \$1,500 in prizes for the best New England church choirs, atimulating them all over New England to a higher standard of attainment. Notification will be sent to all the church choirs to enter the contest, which is to extend over a year, and it is expected that there will be 100 different rewards, from gold medals through silver and bronze to henceable mention."

and bronse to honorable mention."

But what are the particulars? Must the choirs all sing the same anthem? Who are to be the judges? They should be well paid. Think of listening week in and week out to the anthems dear to congregations in New England! But if such competition will "stimulate" the choirs to "a higher standard of attainment," the personal suffer ings of the jury should not be considered. I wish some method of "stimulating" higher salaries for organists and singers could be devised.

Inasmuch as the June number of Music gave publicity to a most unwarrantable personal attack by Mr. John L. Mathews on Mr. B. E. Woolf, of the Boston Herald, the reply of the latter in the Herald of the 14th inst. should be made known to those who do not see the Herald. Mr. Woolf fears that Mr. Mathews is "young and inexperienced, judging by the callowness of the opinions expressed by him on matters musical."

"This view is further strengthened," says Mr. Woolf, "by his comments, in the same periodical, on the performance of The Huguenots by the Castle Square Company. Here again he tills vigorously at the Boston music crities who did not view that performance from his enthusiastic standpoint. The extent of Mr. Mathews' experience may be seen in his confession in regard to the opera as given by this company, and which is: 'It was, in fact, the first time I have really enjoyed the opera, because the first time I understood it." Then, too, Mr. Mathews is somewhat oblivious to that truthfulness which should sway a writer in making charges against another. He states that the Herald critic 'was especially virulent, saying that he did not wish to offend or discourage the company, but that really their singing was ridiculous and their dramatic interpretation absurd, whereas the Herald critic said nothing of the kind, his most severe comment on the performance being to the effect that the company was called on to acquit itself of a task to which it was not fully equal; and 'that the performers did not break down under trying conditions to which they should not have been subjected may be placed to their credit, but the presentation was none

the less painfully inadequate in nearly every essential.' There was not a word about ridiculous interpretation nor singing. Mr. Mathews should ponder the fate of Ananias, and refrain from inexcusable misrepresentation in writing even to Chicago. If he felt grateful to a performance that enabled him to understand and to enjoy The Huguenots for the first time, he might have said so without feeling it incumbent on him to vaunt his superior critical acumen by saying what was wantonly untrue about those who had learned to understand and to enjoy the opera under more inspiring and gratifying conditions. When Mr. Mathews has gained in years and experience he will probably reach the conclusion that what a man knows is of far greater value than what he thinks he knows, and that it is always dishonest, even for the purpose of making a point, to state 'that which is not true."

If you do not care for Mr. Aubrey Beardsley, you will not care for the Savey, which is a quarterly magazine flavored with the individuality of that great master of black and white.

Not that I can say truthfully, "There is not an article in the volume that one can put down without feeling the better and the purer for it. " " " Should be on every schoolroom table; every mother should present it to her daughter, for it is bound to have an ennobling and purifying influence." But the second number of the Savoy is delicited reading for Lune of December.

delightful reading for June or December.

In the fourth chapter of Under the Hill, a strange, opium-twisted version of Venus and Tannhäuser, where Helen and the Abbe Fanfreluche play the leading parts,

Mr. Beardsley drops into music.

Among the waking thoughts of the Abbé the first morning in the abode of Helen were the splendid opening of Racine's Britannicus, a strange pamphlet he had found in Helen's library, called A Plea for the Domestication of the Unicorn, "Morales' Madonnas with their high eggshaped creamy foreheads and well-crimped silken hair," and—mark this description carefully—"Rossini's Stabat Mater (that delightful demodé piece of decadence, with a quality in its music like the bloom upon wax fruit)."

Do you know in the history of Stabat Maters, how they were written, performed, received, reviewed, a more searching, a truer, a more picturesquely expressed criticism?

As you know from his picture in The Yellow Book—that picture of demoniacal satire entitled the Wagnerites—Mr. Beardsley is not wholly unacquainted with Tristan. In Under the Hill he shows a surprising intimacy with Rheingold, which would not apparently appeal to him so vitally as either Die Walküre or Götterdammerung.

Let us listen to Mr. Beardsley as we would to Apuleius if he were foolish enough to revisit us. Think of Apuleius living in Jamaica Plain, and talking of music with Mr. Paur! Or for that matter Mr. Beardsley in Boston would be the supreme ironical incongruity, one worthy of his own peculiar treatment.

Fanfreluche had taken some books to bed with him.

One was the witty, extravagant Tuesday and Josephine, another was the score of the Rheingold. Making a pulpit of his knees he propped up the opera before him and turned over the pages with a' loving hand, and found it delicious to attack Wagner's brilliant comedy with the cool head of the morning. (It is a thousand pities that concerts should be given either in the afternoon, when you are torpid, or in the evening, when you are nervous. Surely you should assist at fine music as you assist at the Mass—before noon—when your brain and heart are not too troubled and tired with the secular influences of the growing day.) Once more he was ravished with the beauty and wit of the opening scene; the mystery of its prelude that seems to come up from the very mud of the Rhine, and to be as ancient; the abominable primitive wantonness of the music that follows the talk and movements of the Rhine maidens; the black, hateful sounds of Alberic's love-making, and the flowing melody of the river of legends. But it was the third tableau that he applauded most that morning, the scene where Loge, like some famboyant primeval Scapin, practices his cunning upon Alberic.

The feverish, insistent ringing of the hammers at the forge, the dry staccato restlessness of Mine, the ceaseless coming

and going of the troop of Nibelungs, drawn hither and thither like a flock of terror-stricken and infernal sheep,

Alberic's savage activity and metamorphoses, and Loge's rapid, flaming, tongue-like movements, make the tableau the least reposeful, most troubled and confusing thing in the whole range of opera. How the Abbé rejoiced in the extravagant, monstrous poetry, the heated melodrama, and splendid agitation of it all! At 11 o'clock Fanfre-luche got up and slipped off his dainty night dress."

This description is accompanied by an illustration—after a pen and ink 'drawing—" for the third tableau of Das Rheingold." The three figures are strangely Beardslevized.

June 14 the choir in a church of Roxbury sang with considerable expression an anthem from the Holy City. The congregation heard these words: "The fining pot is for silver and the furnace for gold." All thoughts were turned at once to St. Louis.

I sometimes think organists have no sense of humor. The humiliating position in which they are held—a little above the blowers and a little below the sexton—must dampen their kindling fancy. I know an organist who this morning—and it was piping hot—played a disarrangement of the Fire Music from Die Walküre, and boasted of it. Any man who attempts to play this music on an organ in any season is without sense of humor.

The Daily Messenger (of Paris) writes: "I note that Mme. Eames sent a contradiction to the Daily Messenger of the statement that she was engaged by Colonel Mapleson for his American tour. This direct statement leaves Colonel Mapleson free to engage an artist who I have no doubt will create a sensation in the United States. I mean Mme. Alva, who is one of, if not the only real dramatic soprano living."

Philip Hale.

Boston Music Notes.

BOSTON, June 20, 1896.

The graduation exercises of the Copley Square School of Music will be held in Association Hall on Monday evening, June 22, when the diplomas will be awarded.

Miss Lillian Shattuck will sail for Europe on the steamer

Miss Lillian Shattuck will sail for Europe on the steamer St. Louis, leaving New York next Wednesday. Miss Carolyn Belcher, who goes abroad for three or four years' study in Berlin, and two other pupils will accompany her. There are already several of Miss Shattuck's pupils studying with celebrated violin teachers in Germany, all of whom she expects to see during her stay abroad. There is to be a convention of violinists at Bonn early in the autumn, which Miss Shattuck expects to attend.

autumn, which Miss Shattuck expects to attend.

There will be a recital by the members of the graduating class of the New England Conservatory of Music in Sleeper Hall on Monday evening, June 22.

An interesting piano and violin recital was given recently in the Mason & Hamlin parlors by the pupils of Mr. Frank M. Davis, of the Copley Square School of Music. The playing was artistic and finished, and reflected great credit on the instructor. Mr. Davis' popularity as a teacher is based on a high standard of art and a large experience. There was a large and cultured audience that manifested its appreciation by frequent and continued applause.

Miss Charlotte Lynn's song recital in Association Hall on Tuesday evening attracted an excellent audience. The young lady came to Boston last fall from Chicago, where for some time she was soprano soloist at the Pilgrim Congregational Church. She has a high soprano voice of much brilliancy and power, and her selections were made with a view of displaying its best qualities. Beginning with Elsa's Dream, from Lohengrin, she gave a group of songs consisting of Margaret at the Spinning Wheel, by Schubert; My Heart and Glory to God, by Rotoli, and Spring, by Gounod. But Miss Lynn's most ambitious effort was singing Ah fors e lui, from La Traviata, of which she gave the florid vocalization smoothly and flexibly, taking the high D with perfect ease. Miss Lynn was assisted by Mr. W. D. Strong, who gave a Valse Caprice, by Raff, and The Cascade, by Bendel, and by Mr. Clifford Sprunt, who met with much success in his playing of Vieuxtemps' tarentelle for violin and a romance

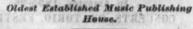
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by Mrs. Beach. Signor Rotoli played Miss Lynn's accom-

paniments in his usual artistic manner.

Miss Laura Burnham, the soprano singer and daughter of Mrs. Hull, was married June 11 to Rev. W. F. Low, formerly of Essex. Miss Martha Low, of Hingham, was maid of honor.

Mary Louise Clary.

THE tremendous success recently won by Miss Mary Louise Clary, the contralto, in Rochester, is described in the following clipping from the Rochester Herald

Music lovers of Rochester, a few of them, at least, at Music Hall last evening were privileged to listen to the most remarkable contraito voice ever heard in Rochester. For this pleasure and the enjoyment afforded by the concert in its entirety they are indebted to Perley Dunn Aldrich.

joyment afforded by the concert in its entirety they are indebted to Perley Dunn Aldrich.

Mary Louise Clary, contraito, of St. Patrick's Cathedral, New York, was the soloist last evening. Her voice is magnificent; superb in every particular. Her range is remarkable not only in extent but in the evenness of tone production throughout, from A flat below the clef to B flat above. In volume this voice is tremendous. Probably the auditorium has yet to be built that this singer could not fill with that throbbing torrent of melody that gushes from her throat as some imprisoned steam from the confines of gates suddenly unclosed. Considering its wonderful volume and power and ringing resonance it is difficult to understand the degree of control exercised by the vocalist. The greater the natural power the more difficult the curb. And yet from a vibrating fortissino Miss Clary accomplishes a delicate plano that preserves all the beauty of tone quality, without reduction to a mere breathy echo of its former beauty. A surprising degree of festibility also is developed, in direct opposition to the law governing the manipulation of heavy quantities. Considered in any and every respect this contraito is marvelous, a revelation of the musical possibilities of the human voice.

It was in her first number, the ever lovely page song from Meyer-

It was in her first number, the ever lovely page song from Meyer-beer's Huguenots, that Miss Clary's singing was most charm-ing; and in the great Hosanna, by Granier, that it was most power-ful. In the former were developed a grace and ease and finish that at once proclaimed the well trained, cultivated voice; and in the latter the exhausting direct climaxes were attained with a power and brilliance and sustained force, the splendid exhibition of which

and brilliance and sustained force, the splendid exhibition of which should have exempted the singer from the persistent recall to which she finally yielded a partial repetition of the number, which inevitably proved less effective than the preceding effort.

As encore to the Meyerbeer selection Miss Clary sang Nevin's O That We Two Were Maying, and sang it beautifully, displaying to the best possible advantage the depth and richness of her lower register. The Lynes number was finely given, so well in fact that by comparison the song by Hope Temple seemed less satisfactory. Not one of Miss Clary's numbers could have been spared, however, generous as she was.

generous as she was.

To have heard Mary Louise Clary in concert with piano accompaniment is to have created an earnest desire to hear this wondrous voice in oratorio or in some of the grand music which seems most appropriately rendered in the softened light of cathedral windows and with the deep tone background of the organ loft. This was the first appearance of this singer in Rochester. May it not be her last, and may the interval be brief!

The Seidl Season.-The Seidl Society concerts at Brighton Beach commence this afternoon at 3 o'clock. announced in this paper last week, a Wagner festival will be the initiatory work and will last three days.

An Organist Dead .- Prof. Henry I. E. Heckman, organist of St. Paul's Church, of Meriden, Conn., and well known in musical circles throughout Connecticut, died suddenly as he was leaving the church on June 21. He was a native of Germany and was sixty-two years old.

Summer Opera for Milwaukee. — These artists have been engaged for a summer season of opera at Schlitz Park, Milwaukee, beginning Saturday, July 4: Laura Moore, Celia Ellis, Mme. Cottrelly, William Pruette, William Broderick, Signor A. Montegriffo, Edward Smith and Will iam Howard. The chorus will number forty voices, and the orchestra will be under the direction of E. Rautenberg. Matthew and Jules Grau will manage the company.

Rudolf King.—Rudolf King, the well-known pianist of Kansas City, is now arranging for a series of lecture recitals to be given next season in Kansas City and the towns of Missouri, Kansas and Nebraska. He has placed the management of his business affairs in the hands of a leading Western lyceum bureau, which has already booked quite a number of dates ahead. Mr. King will, of course, remain in Kansas City, where his time now is fully occupied teaching a large class of pupils, which will keep him busy all

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Victor Tilgner.

FIVE days before the unveiling of the Mozart monument of Vienna the creator of that great work of art departed this life. It had been the dearest wish of his life to leave to Vienna, the city he loved so well, a master-piece of his art, and he had labored for years with restless inspiration to complete the work. The task was at length accomplished, but the master did not see the creation of his genius dedicated in the presence of the Emperor and co of Austria and a crowd of lovers of art and music.

Victor Tilgner was born in Pressburg on October 15, 1844, the son of an Austrian officer, but was taken as a child to Vienna, and became a thorough Viennese. With the gay and brilliant city of the Danube Tilgner's works are so closely identified during the last decades that they form, it may be said, a history of Vienna. The number of



VICTOR TILGNER.

his portrait busts is enormous. Whoever was distinguished in art or society was modeled by him, and his lifelike yet always artistic figures, his unfailing skill, and admirable execution were proverbial, and so rapid was his workmanship that a successful bust was often executed in the space of an hour. His portrait busts of the tragedienne Charlotte Wolter, of the Waltz King, Johann Strauss, of the actor Sonnenthal, of the architect Count Edward Zichy, the composer Brahms, of Bruckner, of Professors Hebra, Oppolzer and others are well known.

The celebrated Oppolzer monument in the Central Ceme tery displayed Tilgner's capacity for monumental work. The proud, noble female figure which, with bent head, s on the tomb the name Oppolzer is marvelously effec-Equally remarkable are the fountain group Triton with Nymphs, in the Volksgarten; Cupid as Mars and the masterly figures on the pedestal of the Werndl monument in the city of Steier. His statue of Rubens before the Künstlerhaus, Vienna, the Liszt monument in Oldenburg and the Hummel monument in Pressburg claim admiration, and his hand can be seen in nearly all the later new buildings in Vienna. To him the Museum of Art owes the statues of Schwind, Rauch, Cornelius and Fubrich; the Hofburg Theatre its charming figures of Falstaff, Don

Juan and the Viennese Jackpudding, &c.
Tilgner completed his studies at the Academy of the Plastic Arts in Vienna, where he won many prizes and distinctions. But, without resources as he was, he was soon compelled to earn a living, and for years he modeled figures for Krippenspiele, till his portrait busts made him gradually known, and finally gave him a world-wide reputation. His artistic development was decidedly influenced by the French sculptor, Deloye, who visited Vienna at the time of the Exhibition of 1873, and no less by an artistic tour in

Italy in company of Hans Makart in 1874.

Tilgner has left completed two monumental works, the Makart memorial for the Stadtpark and the monument for who fell at Königgrätz.

Abercrombie Lecture Recital.

CHARLES ABERCROMBIE the wellknown tenor and vocal teacher, gave a lecture recital on Tuesday evening, the 9th inst., in Carnegie Lyceum, by which he introduced himself with remarkable success to the New York public.

Mr. Abercrombie has come to New York, we understand, with a view to training students, professional and other, at his Carnegie Hall studio during the present summer months and not improbably to settle here permanently. For a man of his qualifications and experience there should be plenty

His career is familiar to the vocal world from the of his position as soloist at H. M. Chapel, St. James' Palace, London, England, up to his few recent years of success teaching and coaching of professionals in Boston and other cities of America. A large audience was both interested and enthusiastic the other evening at the exposition of Mr. Abercrombie's well considered system on the art of singing. The tenor has the advantage of a voice in fresh and vibrant order to illustrate his lucid and instructive discourse. The following was the sequence of his lecture:

4. Classification of Voice. 2. Production of Tone. 3. Physiology of Vocal Organs (illustrated). 4. Diaphragmatic Breathing. 5. Vibrators Vocal Cords (illustrated). 6. Resonators. 7. Mental Effort. 6. Intonation. 9. Piscing the Tone. 18. Uvuls and Soft Paints. 11. Advice to Parents. 18. Singing can only be Taught by a Singer. 13. Pormation of Tone. 14. Voce Bianca and Vocs Coperts. 18. Nasal and Throaty Tone. 16. Lack of Good Voices. 17. Training the Singing Voice. 18. Italian Method. 19. Time Given to Voice Culture. 20. Choice of a Teacher. 21. Repertoire. 22. Importance of Legato. 23. B:st Language for Singing. 24. Hygiene for Singers. 22. Most Wonderful Musical Instrument in the World. 28. Wasted Gifts.

Everything was expounded by Mr. Abercrombie in a and convincing manner. There were charts present, but the best illustrations afforded were the practical ones in the production and management by Mr. Abercrombie of his own voice, reinforced by the singing of one of his pupils Miss Charlotte Dennebecq, who showed an unmistakably correct training. Mr. Abercrombie himself interspersed his lecture by a varied program, including oratorio, operatic, French and English lyric, old ballad and humorous song numbers, all of which he sang with judgment and authority, true feeling and a great amount of finish. From Händel's Total Eclipse through a long range of sentiment up to Father O'Flynn, the tenor, with uncommon versatility, was heard with quite as true effect in one number as an-His singing was admirable.

Miss Dennebecq is a soprano leggiera with remarkable volume for a voice of such flexibility and a purity of into-nation that is delightful. She is obviously infallible as to pitch, and could no doubt spin a page cadenza including half a dozen modulations with as much ease as she could sing an octave scale. She sang Eckert's Echo Song and Rode's Thème et Variations most brilliantly, and in an Italian duet with Mr. Abercrombie the pure lyric quality of her voice blended admirably with that of the tenore

As a sample of pure diction alone it was worth some pains to hear Mr. Ambercrombie sing. His delivery is admirably distinct and refined, and his influence upon his pupils in this regard is certainly a valuable one. By the way, Miss Dorothy Morton, the young comic opera prima donna, in one of Mr. Abercrombie's many professional pupils.

Mr. Walter J. Hall played some incidental solos, as well as furnished the accompaniments to the recital. It was an unusually interesting and successful affair. Mr. Abercrombie has a solid grasp on his material, knows how to expound and illustrate it to the most instructive advantage, and re-ceived, as he deserved, a cordial initial reception in New

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INFORMATION reaches us from Paris that at a recent performance of Hamlet the voice of Melba, who of course sang the rôle of Ophelia, showed considerable wear and a certain lack of resonance. These defects are the result of uninterrupted singing and indicate that even this wonderful singer's organ has finally succumbed to the inevitable. Naturally Melba can restore her voice if she will give it the necessary rest and the time for recuperation. Singers who have such voices as Melba's should use them only with tenderness and discretion. The Gerster one of the saddest on record, should be an intimation to Melba of the vicissitudes of the voice, of even the greatest voices, when used without scientific

THE THOMAS ORCHESTRA.

THE programs for the season 1896-7 of the Chicago Orchestra, Theodore Thomas director, come to us in the shape of a pretty, artistically bound volume, which THE MUSICAL COURIER acknowledges with pleasure.

Miss Anna Millar, manager, the author of this courtesy, as she is likewise author of the various successful undertakings of the Chicago Symphony Orchestra, must here be offered a cordial word of praise and congratulation for her clever and tactful management during the past season of an institution so important. Miss Millar's unique position as a woman manager calls for a combination of ability and discretion such as not every male impresario can boast of, and the success and popularity with which she has managed to pilot her important vessel during the past year deserve a generous recognition.

Twenty-two programs were performed under Mr. Thomas in the Chicago Auditorium forty-four times after the usual custom of a Friday afternoon public rehearsal and Saturday evening concert. These twenty-four programs are the only ones included in Of the enormous amount of music perthe volume. formed in New York and the provinces there is no record, but it would be safe to assume that nothing appeared elsewhere which did not figure on the Chicago programs, although probably not in identical

The making of these programs is the feature of interest of this little volume. They are selected, juxtaposed, contrasted with an eclecticism and judicious feeling of uncommon significance. The scheme is never faulty. Mr. Thomas has his finger on the public pulse; the modern note predominates in his programs just as it does in the prevailing musical taste, and as it is bound to do from season to season more and more, but he does not omit the seasonable leaven of cut and dried classicism. The best has been taken from Bach forward and interspersed with judicious regard for the value of the music and at the ame time due recognition of the condition of public demand at the present day.

The numerical order in which composers have been represented speaks for itself. One or two, Rubinstein for instance, we might have expected to figure oftener on the Thomas programs, but more than one composer has had to be handled by the orchestra principally or solely as an accompaniment to a piano r vocal soloist. Fannie Bloomfield Zeisler played the Rubinstein D minor concerto at the thirteenth concert on January 31 and February 1, which is Rubinstein's one appearance on the list. The num-ber of works marked "new" and "first time," however, is large, and enterprise in this regard with the

Chicago Orchestra has not been lacking.

True to his colors, Mr. Thomas leads off with Wagwho had twenty-one compositions performed. Beethoven comes next with eleven, of which six were symphonies. Brahms, Schubert and Tschaikowsky each seven performances; Dvorák, Liszt Saint-Saëns each five, and Schumann four. Bach had three, Händel one, Mozart one; Haydn does not appear at all. Chopin appears twice in brilliant orchestral arrangements made by Mr. Thomas of the A

flat polonaise and the funeral march from the B minor

sonata. The preference for modern splendor and

color is readily apparent, and well is it that it should

The activity of the Chicago Orchestra during the past year has been remarkable. Work at headquarters in the Chicago Auditorium is but a section of its accomplishment in a season. New York can recall with satisfaction the spring series of concerts given at the Metropolitan Opera House and many leading cities in the provinces will have had their best exposition of music within a year in the concerts by the Thomas orchestra.

Its field is a wide one and its energies are in ripe and qualified condition to cover the ground satisfac-torily. We congratulate it on past achievements and torily. wish it the highest artistic success and popularity in its future seasons.

The book is furnished with ample and lucid explanatory notes by Mr. W. S. B. Matthews, which make it interesting for reading as well as reference purposes.

GREAT PAYMENTS TO STARS.

NEW YORK, June 14, 1896. Editors The Musical Courier:

According to the leading articles published in your paper of May 27, June 8, and particularly June 10, you admit that "Abbey & Grau are bankrupted after dealing nearly exclusively with operatic artists;" also that "you have never heard of an agent who ever made any money out of oper-atic artists," and "once more has the star system brought about its logical ruin."

This means that the opera star system cannot be profitable in America; and lastly you said: "Ask De Vivo, who managed Ilma di Murska, Wachtel and dozens of great singers.

In answer to your demand, in regard to your assertions, permit me to give you my truthful experiences based on facts for over thirty years. I do really think that you are erroneously informed in stating that the cause of the bankruptcy of Abbey, Schoeffel & Grau has been in dealing with operatic artists. You should well know by this time that this firm made a great deal of money out of Patti's engagement in a concert tour in the United States and outh America, as well as in opera here and in Mexico. do know also with certainty that the four past seasons of the French and Italian opera at the Metropolitan Opera House have been invariably profitable, especially the first on of Calve, which brought to the manager th nearly \$175,000; and according to the statement of Mr. Wm. Steinway, during the last season, which was the least profitable, they made over \$100,000, notwithstanding the enormous salaries paid to some stars.

The mistakes made were in giving German opera, which was a failure, and in engaging some artists who were well paid doing little or no work. But mistakes are made even by well established governments and organizations. The collapse of this honorable firm in theatrical and operatic business is generally attributed to outside speculations which brought very heavy losses, and not to the opera sea-sons, which, I repeat, were profitable beyond doubt; there-fore, I think it unjust to state that their bankruptcy is the cause of dealing with operatic artists.

I admit that not many agents have made money out of operatic stars here and elsewhere; but you must know that it is more easy for impresarios and agents to make money out of operatic stars than to keep it after they have made it, for the reason that they will risk their profits in other speculations that they do not know anything about. They will undertake the management of doubtful stars and other risks. Mr. Jarrett, of London, agent of Lucca, Nilsson, Di Murska, &c., left a fortune of over £50,000. Maurice Strakosch made a great deal of money as agent of Patti for over ten years and with Nilsson, but he lost a good part of it in gambling on the Paris Bourse

Bernard Ulman made over 300,000 francs with Carlotta Patti in Europe, and left it to his parents when he died. Mapleson made a great deal of money with Titiens in London, but more in the provinces; what he did with it nobody Max Maretzek, once the Napoleon of impresarios, had his ups and downs, as any other manager. He made money in Mexico and Havana as well as here on the seasons of Mme. Medori in Norma, Kellogg in Faust and Crispino e la Comare with Revere and Ronconi, afterterward as Crispino; also the season of Carozi, Zucchi and Mazzoleni in L'Africaine and Guarany. Max Strakosch made a great deal of money with the Kellogg and Carlotta Patti concert companies, and also with the Nilsson of concert and opera, but he lost a big sum with the Mario Concert Company, and the Albani Opera Company cost him

I made more money with the stars Parepa Rosa in concerts and in opera, with the Wachtel German opera and Parepa Rosa and Wachtel Italian opera; with Ilma di Murska in a tour of concerts and in 1875-6 in opera America, Australia and New Zealand, than I ever made with a very good ensemble of opera and concert companies

in many years.

The public wants the star and the star system which

dominates all over the world. It pays the managers eight times out of ten, according to my past experience, and I will give you facts.

The inauguration of the star system took place in Amer ica in 1870, when the brothers Strakosch brought here Christine Nilsson for a tour of concerts and opera. She received \$500 per concert and 50 per cent. of the profits over \$3,000 gross receipts. Her share at the end of the was \$128,000 and the Strakosch Brothers made over \$100,000. In 1871-2 they inaugurated the Nilsson Opera Company at the Academy of Music, as well as in 1872-3, and in these two seasons of opera they cleared over \$100,000, paying her \$500 per night and 50 per cent. over \$4,000 gross receipts, as Max Strakosch told me. The Wachtel German opera season at the Stadt Theater and around the country as a most profitable one under my management, and so was the direction of Carl Rosa and Adolf Neuendorf.

But the season of Parepa Rosa and Wachtel Opera Company at the Academy of Music was one of the most memorable in the annals of Italian opera in America. I inaugurated the price of \$5 for reserved seats against the wish of Rosa and Neuendorf, who were much afraid of a great failure on account of Nilsson's prices being only \$4. sisted and won the price by telling them that the Strakoschs had one star and an inferior company and we had two stars, besides Mr. Santley and Adelaide Phillips, with an orchestra of 65 and a fine chorus of 60. The result was that in nights at the Academy, one night in Brooklyn, where the receipts in Trovatore amounted to \$8,887.50, and four matines in the month of April, 1872, the gross receipts were \$122,000 and the expenses were \$88,000, including the shares of Wachtel, \$40,606, \$1,000 per night to Parepa-Rosa, \$400 per night to Santley and \$150 to Miss Phillips. The share of Wachtel during the season was \$96,000.

Right here I want to tell you that I was the first one to make a star of Parepa Rosa, while Mr. Bateman, who brought her here in 1866 with a good company, in two seasons lost money. After the season of Ristori in 1868 I was in Boston arranging for the return of Ristori to Boston Theatre in the month of May. I met Carl Rosa at the Tremont House, and he told me that Euphrosine wanted to see me right away, and I went with him to see her. She received me with an embrace and a kiss, as we were great friends.

She said now, "Mio carissimo de Vivo, you are the only one I want for my manager, and will pay you what-ever you ask if you make me a star and take me to Cali-fornia." I refused the offer, telling her that I had been working since the month of September, and had just come from Havana, and was too tired to travel farther. She insisted, and at last I told her that I would accept the engagement for three months only in California for \$1,000 per onth. To my astonishment she accepted my offer, and three days after, May 24, I left by the Panama steamer for

I introduced her to the public as the " New Jenny Lind in concerts and oratorios, and afterward I gave 34 Italian opera nights and two English operas, viz., Bohemian Girl and Maritana. From the 13th of July up to the 20th of April she cleared \$50,000. She received from Tom Maguire 77 1/2 per cent. on the gross receipts of the concerts oratorios and 55 per cent. on the opera, and she paid only the principal artists. After the three months we entered in an arrangement for a percentage besides the salary.

On the tour of concerts from November 26 overland to Chicago, singing in Sacramento, Virginia City, Austin, Salt Lake City, she cleared \$6,500, and from December 4 in Chicago to June she made \$8,800. On the first season of her English opera, 1869-70, commencing at the Fourteenth Street Theatre, she cleared \$120,000, and on the second over \$100,000, besides the profits on the Wachtel season. She left this country with \$344,000.

Parepa was an English woman and was determined to establish English opera in this country and in England, telling me that they understood it better than Italian After the fourth performance at the Fourteenth Street were at supper at the Belvedere Ho Theatre, while we she got up and said to me:

"Now, De Vivo, you remember what I told you about the people in this country liking English opera because they inderstand it. Do you think so now

"No," I said, "I do not, my dear Parepa, and I tell you the reason why. The public crowd the theatre for your magnetic personality, for your beautiful face, for your divine singing; you are the star of the company and when you do not sing the theatre is half empty. Besides that I can tell it by the sale of the librettos. Every night we sell ten times more librettos than I ever sold in Italian opera. This must convince you of the fact that you and you alone draw the crowd, even if you sing in the Persian language." The Gerster and Hauk seasons with Mapleson were financially successful. The Patti seasons with Mapleson, and twice in California particularly, were immensely successful, having averaged \$1,200 per night for ten performances in a month. The Gerster nights' receipts were over \$7,000. Mapleston failed to draw when he had no more stars, even with a good company. The only failures I have witnessed were the Lucca seasons, for various reasons which I need not explain, and she was an artistic success, as was also Ilma

di Murska and Tamberlik in her second season at the Grand Opera House

The opening of the Abbey opera season in 1883-4 at the Metropolitan Opera House was caused by the great opposition of the Patti season at the Academy and all over the country, and for the good reason that two grand opera companies will not pay in any capital of the world. Finally, I will state that if the firm of Abbey, Schoeffel & Grau will be reorganized, according to the statement of William Steinway, as I doubt not it will be, they will pay their indebtedness inside of three seasons, and they will be again the masters of the situation. Respectfully yours,

168 West Forty-ninth street. D. DE VIVO. P. S.—I am not opposed to the enormous salaries paid to ome artists who draw their shares and leave a margin of profit to the impresarios, but I am opposed to certain artists who are overpaid and have no drawing power, no magnetism, and are far from being great.

MR. DE VIVO here opens up questions to which we made no allusion at directly emphasize our claim that operatic management has been a speculation in stars. We did not refer to the great sums of money made by managers with sudden incursions into Mexico, Cuba and South America, where a Latin colonial race completely subjugated to old Italian opera was driven to frenzy at times at the rare opportunity of hearing an opera or having a stagione, the result being a prodigal money tribute to the enterprise. Nor did we refer to the successful spasmodic trips made to Australia and New Zealand. It is the United States we are dealing with, and we admit that Mr. De Vivo's figures stag ger us and compel us to question their authority, not that we question Mr. De Vivo's veracity, but we do not believe, for instance, that Parepa ever could have taken \$844,000 net cash out of this country without leaving her manager as a great example of the usual "dead broke" specimen.

Always and exactly what we claim. The artist is boomed by the manager; the manager speculates with both artist and public; the speculation succeeds and the artist has the money, while the manager goes to court to seek legitimate relief from his debts, or leaves the country, or remains in the country a poor, sad man.

When men enter other pursuits they also frequently fail, but there is always a percentage of suc-Who in the whole list of operatic managers of the past decade ever made sufficient money as operatic manager to retire and live in the cheapest town of Europe on his income from the capital put aside in profits made from operatic management? Who is he? Mr. Mapleson? No. Mr. Maretzek? No. Mr. Neuendorf? Mr. De Vivo? No. Mr. Abbey? No. Mr. Grau? No. Any of the Strakosch estates? No.

Have not all these men handled millions of the money of the American people and paid millions to European operatic stars, many of whom died in wealth and many of whom live to-day from American And yet the managers themselves are bankrupt and poor.

The sums paid to the artists have no bearing on the case except to prove that they were too large and constituted a destruction of the enterprise by financially destroying the manager. And just as long as this method continues just so long will operatic management be equivalent to bankruptcy or poverty, or

CALLS AND RECALLS.

MONG others who replied to the Berlin Courier's inquiries respecting the prohibition of recalls for performances is the famous manager Ernst Possart, of Munich. After thirty years of experience he cannot with full conviction cry "Down with calls!" At Munich calls during a scene are forbidden; the piece must be played to the end before the performer can be allowed to respond to the public demand. Oc casionally, however, calls are tolerated at the end of the acts, and he confesses that he violated the rules of the house on one occasion when Leonora's air in Fidelio was redemanded with unending applause, by bidding the singer to go to the front. Had he not done so the whole effect of the evening would have been spoiled and the audience would have gone home not enthusiastic but chilled.

"I remember," he writes, "a similar occasion at Bayreuth. It was the last Parsifal performance in Wagner's lifetime, and he himself conducted the orchestra in the final scene. The waves of enthusiasm rose high, and when the curtain fell-it was the last | do in a tragedy? Must it fling on the stage a greater

festival night of the year-an indescribable outburst of applause took place. The public demanded the master and wished to pay its thanks to him on the stage. He appeared in one of the boxes and remained deaf to all appeals. Ten minutes of unceasing hand-clapping is a long time. For ten minutes the public clapped and shouted without the master complying with its wish

"When we left the house the whole elevated and consecrated frame of mind which had been raised all the evening to higher regions gave way to a feeling of depression. Even when we were in the railroad car deep sense of irritation and disillusionment was felt. If sincere and hearty applause is given to a great man, and he, out of principle, says, 'I have nothing to do with your applause; you have seen my work, you need not see me,' is to needlessly throw cold water on the flames of enthusiasm. In my opinion it is highly becoming for a great man to express personally his thanks for the enthusiastic homage paid to his work, for in the creation we love also the

Paul Lindau says that down to the last quarter of a century the Burg Theater, of Vienna, was the only one which prohibited recalls after the fall of the curtain. It did so as a matter of etiquette; there must be no noise in the house of His Majesty the Emperor. The æsthetic reasons nowadays assigned are of later invention, and are not consistently acted upon, for performers who appear as Gäste and authors on first nights are permitted to answer calls-an unjust plan. as often it is a member of the stock company who evokes the applause. Laube, when director of the Stadt Theater, of Vienna, followed the example of the Burg Theater, from a desire to place the new theatre on the same plane as the old and famous institution.

The founders of the Deutsches Theater adopted the rule in order to avoid jealousy among them-selves. They felt that if A was called out three times B would do everything to get four calls. With these three theatres setting the example it began to be considered as "good form" (vornehm) not to comply with calls, and most stages followed it. wiser ones, as the Hoftheaters of Munich and Dresden, soon yielded, however, to the public, for the lat-ter seemed inclined not to applaud at all, a consummation devoutly to be dreaded. Nor does art suffer by permission of recalls; the Théâtre Français, which is surely vornehm enough, has always permitted them.

Fedor von Zobeltitz, like all of the writers, deprecates calls during a scene, and if he had his way he would restrict appearances in answer to calls to the end of the piece, and then before the curtain. In this he differs, it will be seen, from Herr von Wilden-Ludwig Fulda considers that if applause is allowed, acknowledgment of applause ought to be permitted. He would therefore allow performers to reappear at the end of acts. But calls for authors on first nights are objectionable to him, although they may not be to Paul Lindau.

The author, Fulda says, does not directly share in the performance of the work, and plays a mere passive rôle in the wings. He hangs about because he hopes to receive a call. This is a most unseemly position, to sit on a "mourner's bench" between a carpenter and a fireman, without being able to know whether the public wants to see him or not. Oscar Blumenthal agrees fully with Ernst von Wildenbruch that applause ought to be acknowledged, but he thinks the questions of where and when and how often ought to be left to the stage manager.

On the other hand A. Wilbrandt is an opponent of calls of all kinds, the benefits of which cannot outweigh the disadvantages. A prohibition of such demonstrations excludes exaggeration and favoritism, and does not permit one performer to be exploited, rather to be depreciated. Emerich von Bukovics objects to scene calls for performers; they not only interrupt the course of the action, but infringe on the author's right to have his piece brought before the public without interference. At the end of acts calls ought to be permitted.

A Baron von Roberts boldly rejects the motto, L'art pour l'art. Who enjoys art? Who makes it popular? Who pays for it? The public. In return for such services the public can claim a voice in the mat-If it demands to express its pleasure and gratitude, how better can it express it than by calls be the curtain? In a farce or comedy the audience join in the laughter and merriment; what can it

or less number of handkerchiefs moistened with

The call for the author does not form the most cheerful moment of his life; he has sat in the discreet obscurity of the manager's box or in the wings during the evening, and next morning he strives to find out by counting the calls for him and the calls and recalls for somebody else what his current price in literature is, fully convinced that the critics have counted wrong.

One of the craft, for the benefit of his playwright brethren, has invented a success meter, duly patented, which will register the number of calls, and also graphically represent the nature of the applause as varying from act to act; throughchangeable,' out," i.e., good-natured applause; "fair," in theat-rical parlance tedious; "sensational," a tempest of partisanship; "earth-shaking," the revelation of a genius with or without calls.

A SUGGESTION ON OPERA.

IN the several past seasons of opera under the management of Abbey, Schoeffel & Grau the one object on their part has been to make mo Now, as long as operatic affairs are placed upon that business basis it must be plain that they must fail utterly to subserve the interest or advancement of art. "To make money" is the purpose. Opera is simply a means to that end! It is in a word a speculation. In this respect I am not blaming the gentlemen, for, as business men, they have appeared before the publie with no hypocritical professions of ulterior artistic and like honorable men have presented their scheme in its true light. Is it not plain then that until a change is made in the purpose of giving grand opera America cannot expect to assert any position equal to that of the European nations?

The purpose of this short article will be to suggest

a remedy for the present state of operatic chaos in

It will not be denied that the failure of Abbey and his partners is the logical result of the mo gant business management probably the history of opera has ever furnished. C ommencing with a speculation in great artists, who were to dazzle the American people with their great fame, each succ ing season has created an appetite for more and more until, during the past season, the musical world has been astounded with productions of old familiar operas containing such an array of stars of the first agnitude as has not been found in Paris, London, Berlin or Vienna.

the pampered taste of the few patrons, formerly satisfied with a single star in an evening's performance, gradually came to demand an entire con-stellation and the management was compelled to

give it to them or see boxes and stalls empty.

The "ideal cast" of Faust of a year ago finally wore out its welcome and did not satisfy this year. Even Carmen, with Calvé and an "all star" finally palled on the patrons, and the acme of bad was attained when it was found that, in spite of high prices and a larger subscription than ever before, crowded houses only were present at the "all star" casts, and that obsolete dramatic and musical absurdity, The Huguenots, became the chief success

It has frequently been asked "Why do all the great artists demand such exorbitant prices in Amer The answer must be found in the fact that they consider an engagement here from a standpoint of ness entirely, whereas in Germany, France and Italy There the opera is it is from the standpoint of art. carried on as a matter of art work, and national pride is enlisted by the production of new works each season by native composers. The opera is not given for profit; it is in no sense a private speculation.

In America it is given wholly as a matter of private speculation. In a word it is business, not art. The great artist who sings gladly for \$100 in Paris esteems it an honor to create a rôle in a new work, knowing that his schievement will be given an honorable place When our managerial in the history of the nation. speculator approaches—usually through some agent who is personally interested in making terms as exorbitant as possible-his attitude changes at once : it is now simply a matter of business. The utter ab sence of artistic purpose, and the too plainly apparent object of making money out of his services, the extravagant demand, which in some instances is ten times what he had heretofore received.

Again it is a well-known fact that in Europe, especially in Germany and France, people patronize the in our national and artistic purpose and give their

encourage its development in their own country by producing original works composed by native com-Thus there prevails a higher motive than simply to be amused. This loftier impulse, which has been the nursery of German, Italian and French opera, appears to be utterly lacking in our New York public; I say "appears" because I believe it simply lies dormant and needs but the proper appeal to become aroused to action; and when aroused and properly directed, the United States will soon take its place proudly by the side of older civilizations, if not indeed far in advance of them.

Every nation in Europe has recognized as a principle of common justice the encouragement of creative work among its own children. In America, so far, this has not become so except as regards painting and sculpture. M. Paderewski's recent generous offer of \$10,000 for prizes for original orchestral compositions by native Americans has emphasized the need in this direction. Shall our men of wealth and refinement not show a similar desire to give assistance to the striving talent in the midst of us? it remain for a foreigner to point the way and himself be the only example granting fair play to American composers?

The present unfortunate condition cannot be expected to change for the better until we place ourelves on an equality with the Europeans in our attitude to the art. We must take the management out of the speculative and money making must place it where it belongs, among the honored pures of our national life. It must be given its proper position in the pantheon of art.

How would it do, for instance, to place our public galleries of art in some speculator's hands, and leave to him the possible profit or loss? No; we must rescue the divine art from its degrading position as purveyor to money making, from its humiliating n as a mere "fad," an auxiliary to the dinne or adjunct of the dressmaker and milliner; we must enlist a larger public, people of culture and education, of moderate means, who go to the opera because they enjoy the work itself. When this attitude is assumed and the production of opera is given a definite artistic purpose we shall save ourselves from the humiliation of being ridiculed abroad, even by the very artists who carry away with them our wealth.

means which will eventually enable us to attain this object, and following in the path which Germany and France have successfully trodden, the first requirement as a basis of the reformation would be the organization of a chorus of fresh voices. The chorus should sing in the vernacular. It should be divided into two classes.

First, the professional class, to sing and act; perform the dramatic as well as the musical parts.

Second, the auxiliary (from which vacancies in the first class can be filled), which will supplement the professional chorus in strictly musical numbers only. The chorus should be taught to act as well as sing.

To add to the dramatic effectiveness of the principals' scenes, and not detract from them.

But some will say, perhaps, " How absurd to have the chorus singing in English while the principals are singing in French, Italian or German."

I reply that that is less absurd than having one

artist singing in Italian, while the other to whom he is addressing himself is replying in French! and this latter has been of frequent occurrence during the past "ideal cast" season. It may be added also that it cannot be more absurd than having the chorus singing in Italian while all the principals are singing Two strange tongues have been of frequent occurrence during the past season, and this polyglot and ridiculous situation has been emphasized when fresh voices have been added who were compelled to try to sing in a language they themselves did not understand! It is almost incredible that this unintelligible jargon has been tolerated. therefore have at least one of the factors of the opera singing in a language both they and their listeners can understand? Again, the chorus singing in the vernacular serves two excellent purposes. fresh young voices can be secured, which are absolutely essential to an artistic ensemble, and second, a foundation is laid for the possible growth of a national American opera.

To emphasize this further, each season should be signalized by the production of one work by a native composer. The best principal artists should be secured who will be willing to consider the change

opera impelled by a desire to advance the art, and services at such reasonable prices as will enable the orchestra to be given sufficient rehearsals to perform their part in a more perfect manner. I believe if the true lovers of music and those who really care for the advancement of the art in America would associate themselves in an organization not for profit that the great artists would assume an entirely different attitude and take their place in the upbuilding of our national opera at an approximately reasonable figure.

It seems that the time is ripe to inaugurate a new era where the nobler impulses of artistic achievement and national pride shall be enlisted an era in which the merit of the work itself will attract: when the ensemble, perfect chorus and orchestra shall be on a plane of such excellence as will challenge admiration equally with the stars.

Is it not time that our people should show some little self-respect and civic pride in musical matters, by placing the divinest of the arts on an equal footwith painting and sculpture? Each city of importance now possesses a gallery devoted to art, not as a private speculation or as a business venture for Why then should the art of music be left to the frigid zone, where money making is the chief object, where it becomes simply the handmaid of commerce?

In closing it may be pertinent to remind your readers that Dr. Leopold Damrosch in laboring to establish permanent opera in New York originally had that artistic purpose in view. It was certainly not a business speculation with him. In this high aim he w at the time warmly supported by those who built the Metropolitan Opera House. The disasters and vicis-situdes which have followed the abandonment of his design after his deplorable death should remind us that it would be wise and just to return to the genuine, unselfish, artistic motive which prompted the organization of the Metropolitan company and enlisted the enthusiastic co-operation of the press and NOT ONE OF THE STAFF.

Singing Against Time. — At Budapest on June 21 Joseph Solak entered upon a singing contest, in which he

A Church Choir on Strike .- Fifteen of the twenty Mary's corner of Vernon avenue and Fifth street, Long Island City, are on strike. They did not appear in the church choir loft at the services last Sunday. The Rev. Father McGuire, pastor of the church, evidently expected this action, for

The strikers say that the choir was ignored at a wedding service held in the church on Wednesday, when Miss Josie McGee was married to Frederick Russell. The choir of St. John's Chapel, Brooklyn, was employed for the occasion, and as St. Mary's choir serves without compensation at the church services they felt that they should have received the Several members said that they had been given the cold shoulder at different times when there was a chance of receiving pay for the services rendered, and they were tired of it.-

Oppose a Concert Garden.—Philip Koch wishes to conribute some liveliness to the quiet neighborhood around Lenox avenue and 117th street. He has applied for a license to conduct what he says will be "first-class con-

The proposition to open a concert garden in a quarter now noted as a place of homes, churches and schools for young women has given quite a shock to the people inter-

The mayor gave the matter a public hearing on June 15. Mr. Koch and his counsel were heard in favor of granting the license. They endeavored to prove that the concerts proposed to be given would be entertaining and highly instructive from an artistic point of view.

Leander H. Crall, of 119 Lenox avenue, did not agree with this contention, and spoke strongly against the lice He said that there were private homes in the immediate neighborhood worth from \$10,000 to \$130,000, and that all property would be injured in value by the opening of a concert garden. It would also be an undesirable addition to that part of the city, because of the noise and disturbance it might bring.
Vernon Davis, Assistant District Attorney, added that,

as there were six churches and a school for young women near the corner selected by Mr. Koch for his concerts, and as the quarter was valued now as a peaceful and quiet place for residences, the opening of the garden would be unjust to all property owners, as it would destroy the quietness which now constitutes the charm of the neighborhood.

aster Dayton, who lives at Mount Morris Park, near Lenox avenue, also opposed the granting of the

The mayor will take the matter into consideration.

Consonating Vibrations-No. 4.

Consonating, Resonating, Reflected Vibrations.

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T follows strictly that the positions of the vocal parts—such as the larynx, palate, tongue, lips, jaw, —though important in themselves, do not decide the voice. That decision depends far more upon the efforts of the muscles which form these parts or bring them into firmer connection. One more illustration will be hazarded in order to bring the different states of the vocal parts to recognition. Suppose that a tag were fastened to the free lower corner of this leaf of The Musical Courier that you are reading at this instant; suppose, too, that this sle tag were a slip of tissue paper. Do you not see that the sidewise shaking of the slip would not disturb the sheet very much, if at all? But if the slip had the inherent of stiffening itself, then the shaking would disturb the entire leaf.

Similarly the vocal cords could shake, cause to oscillate only the larynx were the muscles which connect it with other vocal parts uncontracted, unexerted and slack. if they were contracted they would be made so tense that the boundaries of the mouth, even to the lips, would be made to oscillate and throw forth vocal waves

Let another point of essential importance be carefully studied: The originally disturbing oscillations are those of the two vocal cords. There is no other originating force; all else is subservient. The larynx cannot be made to oscillate by the breath, neither can the palate nor tongue. The movements to and fro of these larger parts certainly origi-nate consonating vibrations of air, but those movements are wholly the result of the regular jarrings which the swaying vocal cords impart to the larynx if that larynx is brought into stiff connection with them by the connecting

It is plainly to be seen, therefore, that, other things being equal, the more powerful are the up and down swayings of the vocal cords the more powerful will be the resultant voice; the more violently the corner of the leaf is shaken the more powerfully will the whole leaf be shaken, if only the substance of the corner piece is stiff enough, and then, of course, larger waves of air will be started.

What can make the cords swing more strongly? Two means serve therefor.

The increased upward pressure of breath upon their under side. That is easily seen and needs few words. This re is gained by the lungs by the expiratory effort.

But still another equally valuable means is the increase both in the size and the stiffness of the vocal cords. This is more difficult to see and will be familiarly illustrated:

If you grasp both ends of an ordinary rubber band, such as is ordinarily used to hold papers or letters together, and get some friend to twang it while you are stretching it moderately, you will hear a dull note of rather low pitch. If you stretch it more strongly the tone will be higher. If you hold a blade of grass between the thumbs, as all

boys do and all girls have seen them do, and then blow against its edge, you will hear a tone; if you blow more strongly, you will hear a higher tone, and in this case a -for the oscillations are stronger as well as more rapid.

A still better illustrative object is the flesh between two fingers laid horizontally across the mouth as if to enforce silence. Blow between the fingers as near the palm of the hand as possible, and you will hear a tone of definite

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Nothing could benefit the reader more than to reflect for moment upon the resemblance between these two little es of finger flesh blown into vibration by the breath and the two little masses of more tender larynx flesh, also blown into vibration by the breath. Similarly, they both sound louder when more strongly blown upon; similarly they both sound higher. Müller says the breath may be i creased to drive the tone five notes higher; Cagniard di atour says a full octave.

But these fleshy masses are similar in many other re Both are membranous reeds. The term cord is exceedingly misleading. The vibrating fleshy masses of the fingers are fastened on the side to the bones of the fingers; the vibrating fleshy masses of the larynx are fas-tened on the side to the cartilages of the larynx, the material of which is not quite so hard as bone but still is very firm. Merkel says that before the ossification of the larynx this material has about the consistency of ash comparison holds good still further; for, if the fingers are separated, blowing between them causes no tone. Just so if-certain cartilages of the larynx are separated the little s of flesh are apart and cannot be blown into oscilla

And now to return to the question of pitch: How can we, then, increase the power of the human tone without changing the pitch? Certainly the power of the breath must be increased in order to enlarge the vocal power; and, with equal certainty, the pitch of the voice would inviteably be ot some special means to some provision to keep the same pitch while the breath

ower was changing.

There is such a provision and it is one of the most wonderful of the whole bodily economy. The previous imagina-tion of the pitch decides just how strongly certain muscles shall contract, draw themselves tense in order to gain or retain the expected pitch at the instant the tone is started or at any moment that the expiratory effort increases or diminishes the pressure of breath upon the under side of these two little laryngeal masses of flesh, the vocal cords.

What muscles are these? Strange though it may seem, they are just the ones that constitute the little fleshy masses that are blown into vibration, the vocal cords, or, a better name, the vocal shelves, themselves. They are not thin shelves, like board shelves, but become thicker from their sharp edges outward to the cartileges they are fastened to. These muscular shelves have the they are fastened to. power of making themselves larger, becoming thicker in just the right proportion to keep the tone at the pitch intended. They straighten and bring in more and more of themselves from the cartilages from which they project inward to meet each other—just as the flesh of the fingers projects from the bones

Dull though this explanation may be found, it discloses much. It shows that the whole vocal process is a bundle of efforts, and the more powerful are the efforts the more beautiful is the voice. A gentle shrinking or contraction of

blown into vocal oscillation, and these masses must be feebly stretched or feebly blown upon for all tones except the highest and thinnest, for otherwise the intended note would be wholly lost and a much higher one take its place. The simplest melody would be impossible, except in a weak and husky voice, for the same cordal contraction that fails to bring inward large enough masses of vibrating flesh would also fail to bring theses masses near enough together, and the too rapid issue of breath would cause husk-iness as well as weakness and a disagreeable quality.

Yet how directly do these undeniable facts, proved beyond question by all the special physiologists of voice, antagonize the almost universal advice of the foreign and domestic teachers. "Relay." they say "Ayoid all affort." "The "Relax!" they say. "Avoid all effort! voice is made outside of the body!" "Shun effort of the larger muscles of the throat!" "Get the voice away from the throat!" Such is the usual advice in the face of the established facts of vocal physiology which emphasize the indisputable fact that from nothing nothing can come; that legitimate and powerful efforts alone are competent to produce and maintain the true singing voice

JOHN HOWARD, New York City.

New York Philharmonic Club,—The New York Philharmonic Club, Eugene Weiner director, began their reguat the Oriental Hotel, Manhattan Beach Saturday last, June 20.

Blumenschein Pupils' Recital.—Two piano and vocal recitals by pupils of W. L. Blumenschein were given on the afternoon and evening of Monday, June 22, at the Auditorium, Dayton, Ohio. The programs were interesting and well arranged.

Ann Arbor School of Music .- We have received the calendar for the year 1895-6 of the University School of Music, Ann Arbo Mich. of which Francis W. Kelse Ph. D., is president, and Albert A. Stanley, A. M., is director. The programs performed at the annual commencement, which include complete recitals by graduates, show a large amount of high-class work to have been accom-plished during the year. The University School of Music possesses a distinguished faculty, well fitted to produce the st results of which their pupils may be capal

Brooklyn Prize Singing Contest.—A prize singing contest in German and English by the United Singing societies of Brooklyn took place at Ulmer Park last Sun-

day afternoon. The attendance was estimated at 6,000. The judges were Julius Lorenz, Max Spicker and Henry Bauer, composers and musicians of New York city. In st class the Beethoven Liederkranz won the first In the second class, English, the Oriole Glee Club vere winners. In the third class the Olive Quartet, and in the contest of societies not belonging to the United Singers the Typographia Maennerchor won the first prize. The English societies received the highest number of points awarded to any society, and were generally spoken of as much superior to the German singers. Mayor Wurster being prevented from being present by reason illness, the prizes were presented by the president of the board of aldermen, Joseph R. Clark.— Tribune.



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Mr. and Mrs. Kronberg.

MR. AND MRS. KRONBERG, baritone and A soprano, are two artists well known to the American ublic, who in their musical efforts, separate and combined, are destined to exercise an influence of interest and merit throughout the entire country which they have taken as their field.

Nannie Hands-Kronberg, although a young woman, has yet accomplished a great deal. She is a versatile musician being a good pianist, a rapid student and reader at sight, elligent interpreter of the various music. Her voice is round, full, vibrant and sympathetic, e dramatic singing is conceded to be h is equally successful in opera, oratorio, ballad or German Lieder. Her repertoire, which includes the best from among all these schools, is enormous; she has already developed strong dramatic power and possesses true feeling and a temperament of warm spirit and abandon.

Mrs. Kronberg is a Canadian of refined and interesting personality. Small, slight, with expressive dark blue eyes and an intelligent mobility of expression, she is graceful, vivacious and rarely modest. She says little in her own praise, but her artistic endowment is self-evident. What she does is done seriously, with an honest contempt for all trivial or meretricious display. The voice is produced with unblemished evenness and without a particle of effort. s while she sings of everlastingly talked of "method."

I have no three voices," she says simply. "I nev think of chest, medium and head. I simply sing what I feel without any thought of technic. All the reflection eded I have made beforehand in study; when it comes to delivery I simply sing as I have taught myself the music

"Arthur Foote's songs I find the most delightful among American composers; not only is the melody exquisite, but the music lies so perfectly in the voice."

On the stage Mrs. Kronberg establishes a between herself and her audience, easily explained by the singer's strong feeling, which is not fettered or repressed by the technical anxieties which beset so many artists. She can be her own interesting self and as a result she achieves at all times a complete success. "Wherever I sing," she remarks, "people always ask where the large volume of voice can possibly come from. They seem to think that as I am not of great physical proportion my voice ought to be of a size to correspond. Few amateurs realize that the size of a voice is dependent on the resonating formation of the mouth, a free open throat and a good method. With these the voice of any singer can fill and carry in any hall."

Several successful tours have been made by Nannie Hands-Kronberg, her work in which will be found discussed in the appended press notices. Among the principal were a concert tour with Xaver Scharwenka and one with the famous Listemann Club

Nannie Hands-Kronberg sang the grand aria from Gounod's Que of Sheba in a most artistic way. She has a beautiful voice and sings with artistic feeling and style. She has a charming stage presence and is capable of doing good work. Above all, she sings very musically and phrases well.—Boston Post.

Naunie Hands-Kronberg is one of the most charming of young ladies and the possessor of a beautiful and highly cultivated soprano voice. Add to this unfailing purity of intonation, true musical feeling, style and sinula in execution, and an idea may be formed of her attractive personality, musical nature and accomplishments. She accompanied the Bernard Listemann Club on their concert tour last spring.—Boston Musical Folio.

Nannie Hands-Kronberg has a seprano voice of rich quality, and it vidently has been well trained,—Syracuse (N. Y.) News.

Nannie Hands-Kronberg won the audience by the resonant quality

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of her voice. She has a rich, beautiful and brilliant voice, - Omaka

Nannie Hands-Kronberg has a soprano voice of remarkable range and strength, full, rich and sweet.—Boston Times.

Nannie Hands-Kronberg was particularly fine. Each of her num-ers was enthusiastically received.— Pittsburgh Gazette. rgh Gazette

Nannie Hands-Kronberg has a beautiful and fresh voice, with an xcellent method. - Bostun Traveler.

Narnie Hands, Kronberg has a wonderful, pure voice, and sings with style and feeling. In her work last night she proved herself an artistic singer, as well as the possessor of a sweet, sympathetic vocal organ. singer, as well as the possessor of a sweet, sympathetic vocal organ. She sang the recitative and prayer from Ivanhoe for the first time in Kansas City, and the plaintive religious melody was beautifully rendered by her. She gave to musicians, as well as to the non-professional portion of the andience, a treat in this selection from Sir Arthur Sullivan's latest work.—Kansas City Journal.

Nannie Hands-Kronberg won plaudits by her singing of the great cean aria from Oberon, an aria worth the world's greatest soprano, he compassed its exactions in a most artistic and creditable manner .- Kansas City Star.

In addition to her favor with the general public and the press, Nannie Hands-Kronberg has evoked the enthusiastic praise of professional artists and musicians wherever they have heard her sing. Bevignani, the Metropolitan Opera conductor; Paderewski, Scalchi and Campanari, among others, have expressed their high esteem for her talent.

Mr. S. Kronberg, the eminent baritone, has sung for a number of years in the East, and later in the West, where he has appeared with great success with the Thomas Orchestra. Gilmore's Band and other prominent organizations Mr. Kronberg has a voice of brilliant timbre and refined quality, and is master of an excellent vocal method. He has true musical instinct and abundant temperament, and is a leading favorite in Boston, where he is particularly well known.

His voice ranges evenly from low F to high A and his intonation is absolutely pure. A short time since Mr. Kronberg established in Kansas City, Mo., the Kronberg Conservatory of Music, of which he is himself vocal instructor. In future Mr. Kronberg proposes to devote a portion of his time to the conservator portion of his time to the conservatory and the remainder to concert and oratorio work. "I will," says Mr. Kronberg, divide my year by singing twenty weeks, teaching twenty eeks, and for twelve weeks taking rest."

Mr. Kronberg has just organized a company to be known as the Kronberg-Paget Combination Company, and com posed of Nannie Hands-Kronberg, soprano; S. Kronberg, baritone, and F. M. Paget, a clever Englishman, late with and F. M. Paget, a clever Englishman, late w the Kendals and Salvini, who gives musical recitations precisely after the manner of the famous George Grossmith Already the company, which is under the management of Wm. A. Venter, has booked 100 concerts, many of are for the Western lecture courses, to begin on November 10. Mr. and Mrs. Kronberg will also make a tour of twenty-five concerts with the West Point Cadet Band, dating from the latter part of January through February,

1897, under the management again of Mr. Venter.

The West Point Band promises to achieve great success, as they now play admirably under the direction of the well-known musician G. Essigke, formerly of the Seidl Orchestra. The combination of this concert company is bright, popular and interesting, while at the same time maintaining a musical and artistic standard sufficient to give pleas to the musically educated public. In relation to this Mr. Kronberg has carefully thought out opinions. "I have long felt," he says, "that a need exists and that a good field is ready in the East, as well as in the West, for organization like the Kronberg-Paget Company, where good as well as popular music, not too high for the masses, nor yet too poor in standard for the musical, might be sung by thoroughly qualified artists." Mr. Kronberg is quite right in his views. Light and agreeable music very often,

which might be enjoyed by all classes alike, suffers solely from the fact that good artists ignore it until it gets to be associated solely with artists of poor standing. In the nands of cultivated artists such music will have a we and popular place, and the public will have an opportunity to derive refined artistic pleasure in a way not often ac-

The duet singing of the Kronbergs will be a pleasant feature; their voices blend harmoniously, and constant practice and association have perfected the sympathy and understanding which must exist in all ensemble work be-fore it can be esteemed perfect. The Kronberg duet work is delightful.

Besides being a musician Mr. Kronberg is also something of an impresario. While at the Kronberg Conservatory he has assumed several large guarantees, taking to Kansas City the Thomas Orchestra three times, Paderewski twice, Scharwenka, Vsave, German opera twice, the Melba Concert Company, Gilmore's and Sousa's bands, and many

other important musical companies.

From the united talents and energies of Mr. Kronberg and his artistic wife much interesting public work may be expected. Both possess, in addition to their native gift of voice, a cultivation, an enthusiasm and a buoyant activity which will always keep their work fresh and full of spirit and consistently prominent in the world of art. The following are from among numerous press notices obtained by Mr. Kronberg :

Mr. S. Kronberg, the superb baritone, sang an aria, and when recalled he sang Salve Regina in a manner showing a great amount of feeling as well as masterly execution. An agreeable feature of his singing is the absence of all affectation or effort to win plaudits by tricks of vocalism. His tones are full, clear and true, his phrasing commendable, and his power of expression uncommonly good.—

Mr. Kronberg frequently aroused the audience to a high pitch of enthusiasm. The artistic intelligence and expressive feeling of his delivery, his unfailing trueness of tone, the refinement and finish of his phrasing, and his distinct enunciation were all greatly admired. He was repeatedly recalled.—Boston Times.

The vocalist with Thomas' Orchestra was Mr. Kronberg, whose method is the true "Old Italian," in which school he acquired all that ease of execution and flexibility for which his singing is so remarkable. His voice is certainly a phenomenal one, it being of large compass, extending from F below the bass to tenor high A.—Kansas City

Mr. S. Kronberg, the baritone with Gilmore's Band, rendered a song that had been especially written for him. Nature has done much for this artist; his voice is round, full and has the further advantage of a careful training.—Lincoln, Neb., State Journal.

Mr. Kronberg's singing was a revelation, his voice showing to mag-nificent advantage in the large building. He sings with rare sweet-ness, his unfailing trueness of tone calling out pronounced praise.—

Mr. S. Kronberg, the eminent and everywhere popular singer, has inging in Boston and vicinity the present season, and has been in concert in many noted places, and, as is well known, he see a brilliant baritone voice of great compass and unequaled paseases a brilliant baritone voice of great compass and unequaled ower, which he has under such complete control that he can sway a ultitude of listeners through the expressiveness and force of his underings. On several occasions when he was billed to sing twice was obliged to sing no less than six times, and even this prodigal sponse did not satisfy his hearers.—Boston Musical Folio.

* * The large style, the fine method, and the voluminous expansive voice of Mr. Kronberg place him in a high artistic tion, that is unrivaled by any of our American baritones, and w place him as well in the front rank of the eminent singers abrogation Transfers.

Thave associated with Mr. Kronberg professionally and can beau ily say" he possesses the qualities that go to make the success vocalist, a rich baritone voice of unusual compass, a sympathet

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style and a musical comprehension."—Leon Keach, the well-known accompanist, musical reviewer for Oliver Ditson & Co., Boston.

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reunt of Mr. Kronberg has truly a remarkable organ, perfectly overwhelming in volume and excellent in quality, the result evidently of intelligent and faithful study under good masters.—E. H. Clement, of the Botton Transcript.

I have often heard Mr. Kronberg sing and am glad to testify to his artistic merits. He has a full and expressive baritone voice and he knows how to use it.—Louis C. Elson, music critic of the Boston Advertiser.

Mr. Kronberg is a thorough artist with a voice of delightful tone quality.—Chas. Howard, music critic, Beston Globe.

Mr. Kronberg is a fine singer, with a remarkable voice, and a sound musician.—Howard Malcomb Tichner, the well-known music critic.

Mr. Kronberg sang under me for four seasons in Boston, and he met with eminent success. He was the best feature of the musical featival, and at times aroused the audiences to the highest pitch of enthusiasm.—f. Thomas Baldwin, director of Boston Caste Hand.

Mr. Kronberg has a splendid baritone voice, and uses it with refinement and finish that are wholly admirable.—C. L. Capen, Boston's well-known music critic.

Mr. Kronberg has an excellent voice, and displays admirable taste and skill in its use.—Boston Herald.

Mr. Kronberg sang songs by Tschaikowsky, Verdi and Grieg. He has an inherited earnestness and sings with feeling.—Boston Evening Traveller.

Mr. S. Kronberg deserves special mention for the spirit and vigor with which he sang. His singing displayed true musical taste and a correct and effective vocal method.—Boston Post.

Mr. S. Kronberg has a baritone voice full of operatic effect, which almost made one start from the chair, feeling that one of the old masters had indeed returned.—Cambridge Tribune.

Mr. Kronberg's baritone voice, though of great power, was handled with precision and accuracy.—Boston Transcript.

It is seldom one meets with a baritone voice so powerful and robust as Mr. Kronberg's. He is an artist of the first rank, and with his magnificent voice made himself a favorite with the audience at once. In a selection from Lucretia Borgia he sang with grand operatic effect, and also gave L. Diehl's Gay Hussar in a a stirring manner.—

Daily Telegraph, St. John, N. B.

Marie Parcello Sang.—Marie Parcello, the popular contralto, sang with great success before the Trenton Musical Club on June 16.

A Paris Musical .- At Mr. Sebastian B. Schlesinger and Miss Schlesinger's last musical of the season there was a beautiful array of talent. Mr. Harold Bauer, the second Paderewski, played a prelude by Bach, La Nuit, by Schumann, and Schubert waltzes arranged by Tausig. His playing, as usual, elicited great enthusiasm. Mr. Walter Goodrich, the talented Boston musician, played his own arrangements of Lohengrin with exquisite taste. M. and Mme. Ritter Ciampi (Mrs. Rita Price), who makes her début in London in the concert got up by the Duchess of Teck, and to be given at Grosvenor House; Mile. Aina, Mile. Le Gierse and Miss Clara Butt (the famous English contralto), besides the host, sang. Mrs. Rita Price sang Wenn ich in deine Angen seh, by Schlesinger, and Ah, mon fils. Mile. Le Gierse had great success with Du bist wie eine Blume, by Schlesinger, which she sang, accompanying herself on the harp. She was the only American. Price and Miss Butt are English, and Mile. Aina is from Finland, Mr. Schlesinger sang his Ballad Singer and an unpublished song, The Sailor Boy and His Mother. Among the audience were Mme. Marchesi, Mme. La Grange, Countess Coetlegon, Viscountess Jotemps, Mme. de Seignouret, Miss Adams (oft he Opera), Mrs. Beach Grant, Mrs. Kemys, Mrs. Hilton, Miss Phillips, Mrs. Moses Williams, Miss Horton, Miss Fannie Edgar Thomas, Colonel and Mrs. Mapleson, Colonel and Mrs. Gibson, M. de Murtigny, Mr. and Mrs. Lynch, Mrs. and Miss Lothrop, Mr. and Mrs. Clarence Eddy and a great many others.

La Carde Republicaine Band.

Editors The Musical Courier

YOUR bright and charming Paris correspondent makes some mention of the band of the Garde Républicaine in her letter of April 10, 1896, published in your issue of April 22.

As there is not much going on at the present time in the musical world it occurred to the writer that a more detailed account of this celebrated band might not be with-

out interest to many of your readers.

The musicians of the band are eighty in number, divided into four classes: those of the first class have the rank, pay and allowances of first sergeants; those of the second class, of sergeants; those of the third class, of corporals; those of the fourth class, of privates. There are five members of the first class, ten of the second, thirteen of the third, twenty-five of the fourth. To these must be added twenty-five auxiliaries with the rank of private who are included in the strength of the companies of the Garde.

The bandmaster has the rank of first lieutenant; the assistant bandmaster has that of sergeant-major. The musical organization of the band is this: three flutes, including the piccolo, three oboes, four E flat clarinets, twenty B flat clarinets, two alto saxophones, two tenor saxophones, two baryton saxophones, two bassoons, two bass clarinets, one double bass sarrusophone, three trumpets, three cornets, five trombones, playing in four parts, one high soprano saxhorn (petit bugle) E flat, four soprano saxhorns (bugles) B flat, three alto saxhorns, two baryton saxhorns, four horns, six basses B flat, one low bass or bombardon E flat, three double basses B flat, one pair kettle drums, one snare drum, one bass drum, one pair cymbals.

Attention may be called to the large numbers of reeds,

Attention may be called to the large numbers of reeds, forty-one in all, the saxophones and sarrusophone being counted in, and to the small number of cornets, only three in a band of eighty men. The B flat clarinets form one-fourth of the entire mass, while the three classes of basses

number one-eighth of the whole.

The members of the band are selected from the best soloists of the regimental bands of the army, and from the best graduates of the Conservatory of Music in Paris. As vacancies occur in the band they are filled by the bandmaster, who has the entire responsibility of the musical direction of the band. He may appoint of his own motion, if he chooses to do so, a board composed of musicians of the first and second classes to examine candidates for promotion or for original entry into the band, and to give an opinion as to their qualifications. This is not at all obligatory, as the bandmaster has full power in such matters, and his word is law.

The bandmaster has to stand an examination to prove his fitness for the position. The examination lasts three days, It is held before a jury composed of the director of the Conservatory of Music in Paris and of the members of the musical section of the Institute of France. At the last examination, the one at which the present bandmaster, M. Gabriel Parès, secured the prize over thirty-seven competitors, the jury numbered among its members Messrs. Ambroise Thomas, Massenet, Theodore Dubois, Lenepveu, Barthe, Gastinel, together with M. Wettge, who had just retired as bandmaster of the Garde, and M. Dureau, a former bandmaster of the artillery.

The examination lasted three days. On the first day the competitors had to write out the harmony in four parts to a given bass and a given cantus. On the second day they had to write a march of not less than eighty measures on two given subjects, each four measures in length. On the third day this march had to be orchestrated for the full band. As the same subjects were given to each competitor

there was little difficulty in determining who was best.

Artists from the regimental bands who desire to be transferred to the band of the Garde Républicane make an official application to the bandmaster of the Garde for that

purpose. If there be but one applicant he is examined to determine whether his abilities are equal to the requirements of this celebrated organization. If there be several applicants (which is apt to be the case, as positions in this band are eagerly sought), a competitive examination is held to determine who is the best fitted for the place.

The members of the band belong to the military service. They are subject to the same discipline and the same punishments as are all other soldiers. They are allowed, however, very many privileges. They live outside the barracks and wear citizens' clothes when not on military duty. They must attend strictly at rehearsals and all duties which the band is called on to perform, but outside of this their time is their own to use as they please with one restriction only: if any member desire to play at a concert, opera or ball he must first ask the bandmaster's permission. This permission is never refused; still the form must be observed. The band of the Garde Républicaine owes its exceptional

composition to these privileges more than to anything else.

The services of the members of the band are greatly in demand, and some of these artists are to be found in nearly all the best orchestras of Paris,

The bandmaster is possessed of wide powers. He alone is responsible for the artistic excellence of the band; he orders the rehearsals, selects the music for the band concerts, sees to the arranging of all music; in a word he is supreme and uncontrolled in whatever concerns the musical direction of the band. He is responsible to the colonel in so far as the special service of the band is concerned; that is he receives orders from the colonel as to the duties which the band is to perform from time to time. In the matter of administration he has to deal with the major. Having once obtained their places the bandmaster and assistant bandmaster hold them until they reach the age of retirement, which is 57 for the first and 55 for the second.

The bandmaster never plays any instrument either at a concert or on the march. The assistant plays at concerts only. When on the march the bandmaster has his place on the right of the band, abreast of the front rank; the assistant is placed on the left of the band, abreast of the middle rank.

The instruments of the band are furnished by the Government; at concerts, however, it is quite usual for the players to use instruments of their own. The instruments are obtained from different makers, according to the specialty of each. Clarinets, saxophones and bassoons come from Messrs. Evette and Schaeffer; flutes, from M. Bonnerelle; oboes, from M. Lorée; trombones, cornets, trumpets, from M. Mille; horns, from M. Millereau; all saxhorns from M. Besson or M. Millereau; drums, cymbals, kettle drums and accessories from M. Tournier.

M. Gabriel Parès, the present bandmaster of the Garde Républicaine, is a young man who has made his mark among the ranks of the rising generation of Frenchmen. Born in Paris in 1860, he graduated from the Conservatory in 1879 with the first prize for cornet. Having become a member of the band at the artillery school at Vincennes, he joined in 1882 the harmony class of M. Theodore Dubois, who is now director of the Conservatory. Having received his diploma he was appointed to the Seventy-fourth Infantry, stationed at Rouen, as assistant bandmaster. In 1883 he was appointed bandmaster, with the number 1, and assigned to duty with what corresponds to our marines. He was holding this place when he took part in the competition for bandmaster of the Garde Républicaine.

To these brilliant successes as a pupil and to these excellent beginnings as a bandmaster M. Parès adds the merit of being a popularizer (if I may be allowed to coin a word) of music and a composer of high order. He has arranged much from recent scores of contemporaneous musicians. Among his arrangements may be mentioned fantasias on Sigurd, on Salammbô and a Tzigane march, by



Reyer; on Phryné and the C major symphony of Saint-Saëna; on Lakmé and Le Roi s'amuse, of Delibes; on Bouphony of Saintton d'Or, a ballet, by Pierné; the Entrance of the Gods into Walhalla; on the Malladetta and a concert polonaise of Vidal. He has also arranged Le Carillon, a ballet, and les Scènes pittoresques, of Massenet; the overture to Sigurd; the overture to the Roi d'Ys; an overture by Marty, Balthasar et Syrie; a suite by the same composer, Finally, as a grateful pupil of his master Theodore has transcribed and arranged the her in Jeanne d'Arc, two suites on la Farandole, a Fantaisie mphale for organ and orchestra, a ch suite for orchestra, &c.

M. Parès has renewed and rejuvenated the sor out-of-date and behind-the-times repertory of military bands, and has done his full share toward endowing it with the most interesting features of the new school. content, however, with reproducing and transcribing the thoughts of others, M. Parès has himself composed an already long list of important works: A gavotte Ninon, a a serenade Sous les Étoiles, Fiametta, a concert mazurka, the overture to the opera les Deux Fiancés, a rt overture, a concert polonaise, a funeral march de dicated to President Carnot, various minor works for estra, a symphonic overture Richilde, and finally a light opera, in connection with his brother, M. J. H. Parès, ch was given successfully a few years ago, its subject, Le Secret de Maitre Cornille, being taken from a story of

A tendency common to many minds leads them to class in categories, denying to a symphonist the right of writing for the stage; to a dramatic composer, of writing symphonic music, and still more, to a military conductor the right for the orchestra. The mere mention of the works of the bandmaster of the Garde is enough to prove the falsity of this tendency and to show that if M. G. Pares is versed in the art of the march or quickstep, he is no stranger to symphonic inspiration, and that he is a thorough musician.

Under such guidance it may be expected that the band of the Garde Républicaine will reach greater heights than even those on which it stands to-day. F. A. MAHAN. MONTGOMERY, Ala., June 17, 1896.

Complimenting Grau.

SARAH BERNHARDT as she set foot in Paris was shocked to hear the news of the failure of Maurice Grau, and has written a letter on the subject to the

The profits made this year by the opera, Henry Irving and myself," she said, "could not fill up the hole caused by Rejane, Mounet-Sully, who came at a wrong time, and Lillian Russell. Grau will pay his creditors in full," she adds, "and what is a rarity in such cases, there is not a cent owing to an artist or employé.

"How many of us ever had a contract? A word and a grasp of the hand, and we embarked for the Americas. e never had the shadow of a disagreement with Maurice Grau. I know that it has been the same with the most illustrious singers of the opera, and ask the de Resskés, Melba or Calvé if they would hesitate an instant to return next season with Maurice Grau, that honorable and cha ing man, the keystone of these colossal enterprises. He is no vulgar 'dealer in stars,' and I was deeply pained in reading what was said of the man who for twenty years has been working for the glory of our art. Before him, it was German opera that triumphed in America. Thanks to him, French opera remains victor. But at the price of what struggles! His dream was to take over the Comédie Française, although he was aware that in spite of certain nothing would remain; the expenses would eat up

"Maurice Grau is no showman of stars, no Barnum; he is a great impresario, the greatest that there is and the most thoroughly honorable. Let him not grieve over calumnious reports; we are a phalanx of artists ready to place him on the new throne which is preparing for him, ready to sustain him with all our talents, the fame of which has been augmented by him, and around us are grouped his friends, dollars and checks in hand, crying: 'Take them, pay and begin again; we are here to support you, will do so

"Next season De Reszké, Melba, Calvé will sound with the triumphant notes of their genius the joyous hymn of

Le Temps writes: Poor Maurice Grau, who has given so millions to our comedians, will he find in his troubles a little of that sympathy which, under the guise of delirious passion, surrounded his artists. He deserves to rise again, and he will rise, and we shall again see him displayshooting stars (les étoiles filantes) throughout the w world.

He is the most loyal and most cordial of men; his word is as good as his bond. His activity and energy must be seen to be appreciated. He has thrown fortunes to our authors and enriched our artists. He has been abruptly hecked by fate. But to such men trials act as spurs, and Mr. Grau will again be in the saddle.

An Interview with Madame Schumann.

N connection with the announcement of the death of the world renowned size it. e following account of a visit paid to her by Miss Elsie Hall, the Australian pianist, at present resident in Berlin, be of interest. Miss Hall writes

"The journey from Berlin to Frankfurt is long and uninteresting; our route lay through Magdeburg and Cassel, and twelve weary hours elapsed before our train, puffing and shrieking, drew up in the beautiful station of Frank furt. Glad indeed was I to receive the hearty greeting of the kind friends waiting on the platform to meet me, and to find myself soon after seated in the carriage and being rapidly whirled to my kind host's lovely home.

"Frankfurt is a quaint old town, picturesque in its situa-tion and full of interest to the New World traveler, but the object of my visit was not to see the city, but the woman who has attained the pinnacle of fame in the musical proon-Mme. Schumann.

"A wonderful woman truly, regarded either as a player, musician, editor of her husband's works, teacher, or the kind friend of artists, young and old. With her advancing age and ill health of this last year of her life interviews with Madame Schumann were almost impossible to obtain, except by those who, like myself in this instance, could secure good introduction. The favor was granted me through the powerful influence of Mrs. Benecke (Mendelssohn's daughter), Professors Joachim and Bargiel, the latter Frau Schumann's stepbrother.

"On my arrival in Frankfurt I found a courteous note awaiting me written by Madame Schumann herself, saying she "would be pleased to receive Miss Hall to-morrow morning at 11 o'clock and to hear her play. very like awe and nervous trepidation I approached the house at the appointed time, trying to picture to myself the while what sort of a reception I should have. What would she think of my playing? So much to me depended on her opinion of it. What was she like? For to my intense regret I had never heard Madame Schumann play nor ever

"The house is a simple, white stone villa, standing in its own grounds, and very unpretentious in appearance. A word about plain, severe looking woman answered my ring, and telling now happy.

me her mistress 'never received' was about to shut the door when I informed her that I was expected, and at last she was persuaded to take in my card, returning shortly to say I was to go in 'there,' pointing down the corridor. ay I was to go in Amused at the oddity of her manner, I set myself to find out where 'there' might be, and by happy chance soon found a door leading into a simply furnished room, at the was dressed in black, with a handsome black lace mantilla thrown over her head, her hands covered with rings. This, then, was Madame Schumann.

'At first glance the face was not attractive; pain and suffering had left too evident traces; but there could be no mistaking the kindly glance of her eye nor the friendliness of her manner. She received me very pleasantly, and with an evident generous wish to set me at ease at once entered into conversation, making many kind inquiries after mutual friends, all of whom she had known all her life, and my professor, Herr Prof. Rudorff, she had played with very often, and considered him one of the most gifted musicians and brilliant players. Then, in compliance with the gentle request, 'Will you please play me something?' I seated self at the piano with a beating heart, but fortunately steady fingers.

"Actually playing to Frau Clara Schumann, it was infinitely worse than playing at a concert, for you knew that every note, every run, was being listened to by keen ears which in her own and her pupils' playing had tested every phrase and knew every passage. By way of introduction I played two fragments by a living Italian composer—Gulli. These she merely acknowledged saying 'they were very pretty, but she did not know them at all.' Then I struck the opening notes of the Chopin variations, op. 19, and soon lost all consciousness of the surroundings and nervousness in the lovely tones of the concert grand. Frau Schumann, drawing her chair nearer the piano, listened intently. When I had finished, she said: 'Thank you; I like your playing very much; es ist sehr hübsch, grazios und ele-I am very pleased to have heard you play. tell me what are your plans? What are you intending to do? Do you wish to become a professional player? The life is so wearing, I fear you hardly look strong enough for it. Anyway, you are yet so young that you can well afford to wait a year or two longer, and I shall be very pleased to give you lessons if you care to go on studying.

"She patted my hand and cheek while speaking, and was so sympathetic, showed so much kindly interest in my music and career that I felt as if parting from a friend when at last I rose to bid her adieu, little thinking I should never see her again. With this kindly interview the life of this noble woman virtually closed, for scarcely two hours after my visit, while taking a short drive, Frau Schumann was rendered speechless by the stroke which has taken her from the world in which she had achieved the highest success and known the deepest trouble."

pear his i pare Ai "I the near valu cost gage "I terd:

Surprised Them All .- Miss Lillian Arkell, strikingly handsome and popular and well known among Cincinnati musicians as teacher of the organ at the Cincinnati College of Music, and as the one woman who ever mastered the great instrument in Music Hall, where she studied under George E. Whiting, was married on Friday, the 19th inst., to Mr. Clarence Rixford, of bicycle business connection in Cincinnati. True to her chosen groom's calling, the bride mounted a "bike" and rode with her future spouse to the house of the minister on Walnut Hills. They stood up in approved biking costume to receive the blessing and then took a spin home to inform their friends and receive a second blessing from the family. By bicycles they met and on bicycles they rode to be married, and told no one a word about matters until the knot was tied. Everybody is

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work three years by the old method for less artistic skill than you would gain in one year by the new? If you will drop old fogy notions, listen to reason and observe results, doubts, if you have any, will all be removed.

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Schedules of Abbey & Grau.

E reproduce herewith the New York Herald W report of the schedules of liabilities of the firm of Abbey, Schoeffel & Grau as filed by the assignees:

An approximate statement of the affairs of the late firm of Abbey, Schoeffel & Grau was given to me last evening by Luis James Phelps, of No. 32 Nassau street, one of the assignees of the concern. Mr. Phelps was particular to assure me that the statement was by no means complete, as he had not had sufficient time to go through all The complete work, he said, would not be ready before Vednesday next at the earliest.

According to Mr. Phelps' approximate statement, the liabilities of According to Mr. Preips' approximate statement, the liabilities of the concern amount to \$988,549.87, and consist of bills payable, \$198, 146.61; demand notes, \$81,853.88; open book accounts, \$38,378.86; mis-cellaneous claims, \$63,810.92; royalties, \$7,780.80; overdrawn account at the Bank of the Metropolis, \$3,481.95, and diahonored checks, \$1, 648.90. These are the unsecured liabilities. The fully secured liabil-68.90. These are the unsecured liabilities. The fully secured liabilities amount to \$99,820, the assets securing them appearing on the statement as Tremont Theatre surplus of book value over bonded debt, \$196,945.45, and horses at Metropolitan Opera House, at \$100 each, \$600, making in all \$196,845.45. There are preferential creditors to the amount of \$3,070.24, which are covered by cash in bank and in hand, \$305.03; loan account, \$2,462.07; treasurer's account, \$1,646.86, and open book account, \$4,636.83, making a total of \$18,646.23. The liabilities, therefore, are \$388,549.87, the total assets, \$315,735.73. This leaves a deficiency of totally unsecured creditors of \$172,734.14.

SOME OF THE HEAVY CREDITORS.

Following is a tabulated statement of some of the prin-

Following is a tabulated statement of some of the prin-

cipal creditors :	
The Allen Advertising Company	\$10,105.97
Milward Adams	5,000.00
I. H. Breslin (three notes)	7,000.00
Chicago Auditorium Association	10,000.00
J. T. Cowdery	2,010.00
C. T. Conelly	2,000.00
Crosby Brothers (two notes)	7,000.00
A. H. Clarke (two notes)	2,500.00
W. H. Conant	6,000.00
Lotta M. Crabtree	10,000.00
Canary & Lederer	1,066.18
Robert Dunlap (four notes)	16,500.00
Henry Dazian	5,000.00
Jean de Reszké	7,000.00
Fanny Davenport	750.00
Edison Electric Company	9,105.92
Henry F. Gillig (two notes)	5,000.00
Hartman & Hubbard	1,000,00
T. H. Johnson	2,000.00
Sir Henry Irving (two notes)	4,703 61
Frances A. Kingsley (four notes)	18,000.00
Nellie Melba	8,000.00
Morgan, Harjes & Co	10,202.50
Lillian Nordica	5,000.00
M. J. Potter	1,608.60
P. C. Prentiss.	5,000.00
Pennsylvania Railroad	8,927.21
Horace G. Philips (two notes)	7,010.00
Reuben Ring	2,000.00
Fred. Rullman (two notes)	
William Steinway (six notes)	6,711.15
Frank V. Strauss (two notes)	9,000.00
Anton Seidl (two notes)	900.00
Agnes B. Schoeffel (four notes)	8,350.00
Strobridge Lithographing Company	1,212,00
Tyson & Co. (three notes)	18,000.00
Wright Lumber Company (two notes)	2,053.11
F. H. Zimmerman (two notes)	7,090.00
Robert and Ogden Goelet, rent and taxes	
	48,475.34
Nixon & Zimmerman	595.90
Bank of the Metropolis, overdrawn	7,780.80
	3,481.15
Estate of Rastburne	16,800.00
Broadway National Bank	20,000.00
Freeman's National Bank	12,000.00
Metropolitan Opera and Real Estate Company, note for	
\$15,000, less offset secured by chattel mortgage	14,681,91
Among the odd little amounts included in the long sch	
creditors-it comprises over seven pages of foolscap-are 15 o	cents for

creditors—it comprises over seven pages of foolscap—are 15 cents for stationery, \$3.10 of a balance due to Arthur W. Tams, \$3.10 to the Drivers' Union Ice Company and \$3.97 to Chappell & Co., the music

Drivers' Union Ice Company and \$3.97 to Chappell & Co., the music publishers.

The names of many artists once in the employ of Messrs. Abbey, Schoeffel & Grau will at once attract attention. Jean de Reszké, Mms. Melba, Anton Seid, Fanny Davenport, Lillian Nordica, Sir Henry Irving—all were ready and willing to come to the assistance of their old managers.

WHAT MR. ABBEY HAS TO SAY.

I saw Henry B. Abbey last evening at the Gilsey House. He appeared astoniabed when I told him that a statement of the affairs of his late firm had been given out.

"Why." he said, "I did not know that any statement had been prepared. I was with Mr. Phelps this afternoon, too."

After looking the paper over, he said:

After looking the paper over, he said:

"I see it is only an approximate statement. I fancy that when all
the books have been gone through our liabilities will be found to be
nearer \$300,000 than \$400,000. It is impossible, of course, te put any
value upon our plant of scenery and costumes, yet I am sure they
cost us nothing under \$300,000 to collect; and they are only mort-

"I have no doubt about our firm being reorganized. Only yes-terday I received the assurance that the principal creditors of the

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firm are perfectly satisfied with the proposed form of reconstruction, and you know that as soon as we are reformed that scenery and those costumes will be as valuable as ever. You can have no idea of the difficulties of examining our books. This firm has been in existence sine years, and the firm of Abbey & Schooffel twenty. There are innumerable small accounts that have yearly been overlooked, and now we hardly know where they came from or how they got there. Nevertheless, I believe when we are reconstructed we shall be able to exist the very body and machiliant ourselves. be able to satisfy everybody and rehabilitate ourselves."

It is generally concluded among those chiefly interested that the plan proposed for settlement as published in full in last week's MUSICAL COURIER will be adopted, and the management of opera in this councontinued by the men who for so long a time have been associated with it.

Under a corporation management, however, certain changes of authority would necessarily be imperative, and it is therefore doubtful if the complete control of affairs would then devolve upon Mr. Abbey The responsibilities would fall upon a board of directors, who would represent the stockholders, and many opinions as to methods and plans would as a consequence interfere with the former arbitrary control of the firm and its head.

Can opera be successfully conducted under such There are certain institutions that demand dictatorial management; such, for instance, as an orchestra or a chorus where the first principle is discipline, which is impossible under divided responsibility. Opera itself must be a disciplinary institution.

Should therefore this new stock company enterprise become an effective organization it would be the first to enter the field in opera. The board of directors would probably select managers for the various departments of Abbey, Schoeffel & Grau's divided enterprises and put Mr. Schoeffel in charge of the Tremont Street Theatre, Boston; Mr. Abbey in charge of the outside ventures and Mr. Grau in control of the opera at the opera house here, but even this could not be effected until co-operation was secured between the stockholders of the Metropolitan Opera House and the new stock company, and in all these speculations Mr. Walter Damrosch must not be forgotten, for undoubtedly he, being fully alive to the situation, is not unwilling to lease the opera house himself.

A Deserved Success for Mme. d'Arona.

ME. D'ARONA'S pupil, Mme. Anita Rio, is now one of New York's coming sopranos. She overwhelmed with good paying engagements and her chances for next season are most brilliant. Below are a few of many recent press notices:

GOUNOD'S REDEMPTION.

GOUNOD'S REDEMPTION.

In the quartet Beside the Cross Remaining Mme. Anita Rio was heard for the first time in Newburgh, and it is safe to say her very first tones made a decidedly favorable impression upon the audience. The audience expressed its approval particularly of two choruses, both of which gave an opportunity for Mme. Rio's voice to be heard above the multitude. From Thy Love as a Father gave her a chance to take high C and show how truly it was hers. Her hold of the high notes was not only firm but true and melodious. Her system of vocalisation has shown her how to acquire effects without exhibiting the unnatural processes too often apparent among these seeking after high tones. It is quite safe to say that the quality of Mme. Rlo's upper C is fully as ripe and beautiful as any of her tones as octave below. She created an impression last night which will make her always welcome to the Queen City. —Newburgh Register, May 28, 1596.

The Church Association closed its season last evening with the presentation of Gounod's oratorio, Redemption, under the direction of Prof. C. B. Rutenher, with four magnificent soloists, Mms. Anita Rio, Miss Hewitt, Messrs. McKinley and Meyn, a grand chorus and the New York Philharmonic Club Orchestra. The recitative and solo Miss Hewitt, Messrs. McKinley and Meyn, a grand chorus and the New York Philharmonic Club Orchestra. The recitative and solo parts were splendidly rendered, and evoked generous appiause. This is particularly true in the case of Mine. Anita Rio, who sang the soprano parts. Her solo, From Thy Love as a Father, was so magnificently given that apontaneous and long continued appleuse followed, and she was gracious enough to repeat it to the delight of her auditors.—Newbergh Daily Press, May 25, 1505.

The second concert of the Brooklyn Philharmonic Society attracted a large audience last evening which manifested considerable enthusiasm. Gade's Psyche was rendered by a chorus of 125 picked singers, a large orchestra and Mme. Anita Rio as the soprano soloist. Mme, Anita Rio made an impression that is best understeed by its commonest name—a pronounced hit. She was fully equal to the Mme, Anita Rio made an impress

requirements of the music and sang with brilliancy and with a wealth of voice and expression that won the heartiest approval. She has a voice of rarely pleasing quality, even and mellow throughout its extended compass and wonderfully brilliant. For one apparently so young she showed unusual maturity in the matter of artistic musical intelligence and reposeful delivery, which was full of expressive coloring. Her interpretation for the solo in Gallia gained for her the immediate sympathy and admiration of the audience, and her work in the cantata was followed with more than ordinary interest. She sang with particular beauty her obligate solo, with the est. She sang with particular beauty her obligate sole, will final high C standing out with forceful individuality. — Bree

Some Recent Paris Concerts.

MAY 88, 1896.

MADAME GABRIELLE FERRARI gave a very interesting concert at the Salla. M interesting concert at the Salle Erard on the evening of the 22d, in which she appeared in the double capacity of pianist and composer. The audience was a large, fashionpianist and composer. able and artistic one. It is a great pleasure to sing or play before a French audience, for it is impossible to find one more appreciative and united. I highly disapprove of the, so to speak, façon de parler bravos with which performances are constantly interrupted. I must admire the spontaneous recognition of the most subtle nuances and responsive understanding of the most careful study. Mme. cari was assisted by Mlle. Kutscherra, Mr. White and M. Lafaze (of the Lamoureux concerts). The program included songs by Bourgault Ducoudray, Mme. Ferrari, Schubert, Schumann and piano pieces by Schubert, Wagner, sig, Franck, &c.

Mme. Ferrari's name shines here more as a composer than as a pianist, but notwithstanding this her piano playing is excellent and classical, showing power and execution. It was refreshing, after the many insipid, monotonous, sickly, sentimental, molded on the dit bien style, which one hears here constantly, to listen to Mme. Ferrari's songs, which are so far above the average French songs. Her model is evidently Schubert, and her compositions are free from all triviality; her accompaniments are suggestive—sometimes developed in very interesting forms—and, as far as I could understand the French words, there was harmony between words and music. I liked best A une fiancee and Ballade, admirably interpreted by Mlle. Kutscherra, although J'ai tant des choses à vous dire, sung by M. Lefase, who has a fine voice and intelligent rendering, elicited an encore. It is more in the popular vein, and requires to be dit bien at the same time. I would certainly recommend Mme. Ferrari's songs in preference to many which are being sung ad nauseam. Mile. Kutscherra deserves special praise for following the example of Mme. Blanche Marchesi in singing Schubert and Schumann's songs, &c., in German instead of in weak French translations.

I had recently the good fortune to witness one of the re-citals of Mme. Marchesi, including in the program Bach, Schubert, Schumann, Gounod, Massenet, &c., and showing marvelous versatility, wonderful training and thorough musical knowledge. A rare combination nowadays! musical knowledge. A rare combination nowadays! I was rather astonished to read in an American paper some disparaging remarks about Mme. Blanche Marchesi's singing, because to a musically educated person it cannot help but appeal as satisfactory to the last degree, and to the person wishing to be musically educated it is as good as music lesson to go to one of her recitals.

Mr. Manoury (de l'Opéra) gave also on the afternoon of the 22d an audition d'élèves, with a long array of pupils— Miss Stanley, Miss Duff (American), Mile. Mesmer, Mme Dalcy, Mile Dayreux, Mile. Manche, Mme. Solty, Mile Daley, Mile Dayreux, Mile. Manche, Mme. Solty, Mile. Doska, Mile. Demours, M. Gautier (who has been engaged at the Opéra), M. Declery, and a number of others. Miss Stanley can hardly be considered a pupil, as she is a finished and excellent singer who has already fulfilled a number of engagements. There were other fine voices, and there was admirable singing; but one never feels like criticising singers on these occasions, because they are nervous and excited and seldom able to do themselves investion.

I find the tendency of many teachers here the same as with us-too much good nature in trying not to throw cold water on the ambitions of their pupils by allowing them to sing pieces which are beyond them. Especially with the critical French audiences it seems to me so much better not to attempt the great arias which so many prima donnas sing. It is so difficult to do them justice, especially in view of the mania among amateurs largely to draw comparisons.

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The Band will arrive in New York just in time to begin its Mantan Beach season June 14, when it will give daily afternoon and ning concerts until September 7, when Mr. Scusa will go to rope for a long needed rest, returning for his annual tour of the ire continent between Halifax and San Francisco, lasting until middle of June following. The great Band is everywhere in sand, and ever on the go. Address D. BLAKELY, Manager, GEO. N. LOOMIS, Room 38 Steinway Hall,
Business Manager. 109 East 14th St., New York. MANAGER, 113 West 96th St., New York.

Better sing the simpler things within one's power, according to the cold, uninfluenced judgment of the teacher.

Mme. Marchesi gives an audition d'élèves to-day, to

Mme. Marchesi gives an audition d'élèves to-day, to which I am unable to go, but I have had occasion to mention these before, and I never listen to them without being impressed with the conscientious, musical and careful training which this remarkable teacher devotes to her pupils.

I was also very sorry that I was not able to go to the concerts of her pupils given by Mme. Marie Rose, who is a great and well deserved favorite here.

STATES THE STATE OF THE

If I were a musical critic engaged by a journal to write for it I should hardly know where to begin and where to end with all the musical entertainments, &c., that are taking place here just now. As it is I only go to those which appeal to me, and only write when the spirit moves me to do so.

I take great pleasure in writing about M. Adamowski's concert, which took place at the Salle Erard on May 26. He was assisted by Colonne's Orchestra, conducted by E. Colonne. The audience was large, artistic and fashionable. To one who had seen Adamowski's familiar face for years in the Boston orchestra it seemed strange to witness his making his first bow as a solo player before a French audience. He took those who had heard him years ago by surprise by the improvement in his playing; he took those who had never heard him by surprise with wonder why they had never heard him, and why his reputation had never reached them. He played the Fantaisie Ecosaise, by Max Bruch; Melodie Cracovienne, by Paderewski, and andante and finale of concerto of Mendelssohn. It must have been most gratifying to him to feel the enthusiasm which his playing called forth. It was just the sort of playing the French like—clean in execution, perfect in intonation and conscientious in interpretation. The tone was good, there were delicacy and fine feeling, and careful study was most manifest.

The Paderewski pieces were accompanied by Walter Goodrich, the Boston organist and composer, who has been studying orchestration here under Widor, and who will often be heard of as one of the most promising musicians of the day. The Cracovienne was encored. Paderewski was there, having traveled on purpose in order to be present. In fact it was owing to his efforts that the concert was got up; the great pianist helping the violinist to become great also; the friend loyal to the friend; the composer appreciative of the interpreter. The French papers have been unusually warm in their praise of Adāmowski, calling him

a great virtuoso, &c.

The Figaro gave a unique entertainment on the 27th, in honor of the coronation of the Tsar, to which I was fortunate enough to be invited. The program, exquisitely gotten up, with white, blue and red ribbons on the left hand corner, sealed by a great seal in gray across it, consisted entirely of Russian popular music, and included the compositions of Tschaikowsky, Dargomyski, Mousorgski and Rubinstein. The performers were the choir of the Russian Church, Mile. Olénine, M. Charles Foérster, M. Noté, M. Gautier (of the Opéra) and Mme. Helene de

The Russian music, including the popular music, was extremely interesting. Unfortunately I do not speak Russian nor understand it, so that I could not follow it as closely as I could desire to do. I felt an ardent desire to hear the music of Moussorgski, Le Complot des Khovanski (opera), again. This was sung in French—the translation being by Pierre d'Alheim. It struck me as very musical, original and interesting, but I could not take it all in at a first hearing, and therefore do not assume to myself a mature judgment. Mme. Helene de Teriane carried off the

honors of the afternoon and the Figaro said next morning:

"Mme. de Teriane dans trois mélodies de Tschaikowsky,
de Dargomyski et de Rubinstein, nous a fait tout simplement entendre une des voix les plus belles qu'il y ait à cette
heure à Paris. Mme. Teriane a la grace et la force, l'éclat
de l'expression," &c.

I have never heard La Nuit, by Rubinstein, with which I am familiar—with the other composition I was not—sung with so much pathos and so much dramatic expression, without dramatic exaggeration.

Mme. de Teriane is certainly a very musical and highly gifted, conscientious artist, who will always be listened to with great pleasure, whether in the concert room or on the stage. The other artists acquitted themselves extremely well, and the Russian Choir's singing, under the leadership of M. Bourdeau, was very impressive.

The applause was hearty, and was chiefly bestowed on Mmc. de Teriane, who must have been gratified at the success she achieved before such a very critical audience.

Mrs. Marie Burnard, who now calls herself Mlle. Burna,

University School of Music

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HERMANN A. ZEITZ, Head of Violin Department,

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had such great success singing in London that Sir Augustus Harris engaged her for three years for Covent Garden opera. She is for five years under the management of N. Vert and Col. Henry Mapleson. Col. Mapleson has been picking out the best singers he could find in Paris, and has made contracts with them in connection with the enterprising manager, Mr. N. Vert.

SEBASTIAN B. SCHLESINGER.

NEW MUSIC.

March of Progress. F. Fanciulli. J. & C. Fischer.

SIGNOR FANCIULLI is director of the United States Marine Band at Washington, and is known as one of the prominent bandmasters in this country. This march, written for the piano, is an effective, tuneful composition. A handsome portrait of Mr. Charles S. Fischer, founder and senior member of the firm of J. & C. Fischer, is issued in connection with the piece.

Collection of Songs. M. Theo. Frain.

We believe Mr. Frain resides in Kansas City, Mo. All these songs are evidences of considerable ambition, but there is no musical invention to be found in any of them, most of them being commonplace in melodic structure and very defective in harmony. While it is not our purpose or desire to injure the susceptible feelings of anyone, the very fact that Mr. Frain invites criticism by sending his songs for review should reconcile him to the statement that we advise a thorough study of harmony, counterpoint and composition on his part before he pursues the path of composer any further. But even after that he can make no progress unless he has musical ideas.

Composition, Vol. 1. Platon Brounoff.

Mr. Platon Brounoff, a Russian musician, has made this city his home, and has become quite active here as a teacher and also composer. This Volume 1 contains twenty mixed compositions—vocal and instrumental—the Russian Cradle Song for piano, a Barcarolle (vocal), Seaward (vocal), Love's Serenade (vocal), Autumn (vocal), being the best. What we find lacking in Mr. Brounoff is originality in harmony and virility. There is much sentiment and frequently too much sentimentality, but he has healthy musical thought and his melodies are at times effective. These are evidently early compositions, and we reserve our review in particulars to the later works of this promising composer.

Einführung in die Musik. Pochhammer. Bechhold, Frankfurt,

Germany.

Introduction to music, as we would translate this valuable little volume, is a condensed story of a great deal on the subject of musical terms, musical composers, history of music, elements of theory, of practice, of form, orchestratration, score studies and score reading. In fact, for a small volume of less than 200 pages it is a veritable multum in parvo and on general merit deserves recommendation. It is published in the German language, and is sufficiently valuable to deserve translation into English at least.

Miss Clara Butt.

A SECOND Alboni. I remember a woman in London telling me that when she was about to engage a very tall footman, she expressed astonishment at his asking so much higher wages than she had been accustomed to pay, and he remarked, "Madame, "ight counts in London."

Miss Clara Butt is not only high in stature, but high in musical attainments. The "wages" she commands correspond. Thirty guineas a night for singing two songs when but little known, and now double the sum would be paid. She is engaged every evening and often in the afternoon as well. Her voice has a compass à la Marianne Brandt, but is much fuller, richer and more sympathetic in quality, free from that blurting and avoirdupois feeling which so many singers—even en vogue—affect.

Her singing affects you as something extraordinary be-

Her singing affects you as something extraordinary because you have never heard a voice exactly like hers. She is very young, and fortunately simple and unspoiled by flattery, and feels she has much to learn because she wants to please the minority as well as the majority. Many singers who have had such a spontaneous and immense success have had their heads turned, think there is nothing left for them to learn, and assume a tone which they learn to regret when their voices are no longer as fresh as they were. I could name several such on the boards to-day—but I won't.

Miss Clara Butt has said "Good-bye" to the managers

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EMILIO AGRAMONTE, Die

The only Special School devoted to the study of Opera and Oratoric in this country.

pounds she might earn for a year, for the sake of study. She will only sing in Elijah at the Crystal Palace on June 27, and then not again till 1898. She will be in Paris some months, learning French and French music, and then go to Germany to learn German and German music, and thus perfect her répertoire as much as possible, instead of confining it to narrow limits. Engagements are already being booked for her for 1898, and I begged her not to book any more till she heard from America.

I advise the Boston Symphony Orchestra, the Händel and Haydn Society, the Damrosch Orchestra, &c., to bestir

entreaties, the "Johnny's" flatteries, the thousands of

I advise the Boston Symphony Orchestra, the Händel and Haydn Society, the Damrosch Orchestra, &c., to bestir themselves, and try to induce her to go to America in 1898, for they are not likely in this century to hear a contralto singer the equal of Miss Clara Butt.

PARIS. June 8, 1896.

SEBASTIAN B. SCHLESINGER.

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Musical Items.

Tecla Vigna Sailed.—Tecla Vigna, of the Cincinnati College of Music, sailed on La Gascogne on Saturday last, June 20, for Milan. He will return by the first week in September.

Miss Olive Barry.—Miss Olive Barry, the vocal instructor, leaves for Europe on July 1 on the St. Paul, to be gone until September, when she will renew her classes on her return here.

Adele Lacis Baldwin.—The Temple Beni Jeshurum, Madison avenue and Sixty-fifth street, New York, has engaged a new quartet. Mrs. Baldwin has been secured to sing the alto part.

The Droges Off to Europe.—Mr. Max Droge, first 'cellist of the Metropolitan Opera House orchestra, with his family, sailed on the steamship Spaarndam Saturday, June 20, for Europe. They will pass the summer in Berlin, returning to America about the middle of October.

Yonkers Teutonia Society.—The Yonkers Teutonia Society celebrated its fortieth anniversary on June 15, and in honor of the event the sixth annual singing festival of the Westchester County Sängerbund was held in this place.

Singing societies from Mount Vernon, New Rochelle, White Plains, Williamsbridge, and the Teutonia, comprising the Sängerbund, were present.

Orchestra of Convicts.—The orchestra of Sing Sing convicts isn't quite so much in evidence under the present warden as it was under Warden Bill Brown several years ago, much to the regret of the musicians undoubtedly. It is an excellent orchestra, and Warden Brown gave the members of it all the opportunity that he could for practice. The leader at that time was a young man who had played with one of the best known banjo players in this ntry before he committed the crime which landed him in Sing Sing. He was a thorough musician, and he found many other musicians among the convicts who had played in orchestras before. Warden Brown not infrequently had the orchestra stationed in a room adjoining his dining room to play during the dinner hour. The musicians wore their ugly striped prison suits, but they were concealed from the view of the warden's guests, and their music was excel-On such occasions the orchestra was in charge of one or two keepers, and as a reward some delicacy from the warden's table was served to the players. Several of the musicians were serving long sentences, and their work with the orchestra was a bright spot in their prison life. - Sun.



Marie Parcello

CONTRALTO

CONCERT and ORATORIO

"Mile. Parcello sang magnificently."—
GALIGMAN IMESSENGER (Paris).
"A voice of pure, rich, vibrant contraito
qui tity—of unusually wide range; an accomplished, intelligent and sympathetic
voung artist."—THE MUSICAL COMEER.
"A voice of nusual power and sweetness. Her style is distinctly dramatic."—
MAIL AND EXPRESS.
"Mile. Parcello possesses a rare con-

"Mile. Parcello possesses a rare contralto." — BOSTON TIMES.

"A contralto of wide range and delightfultimbre." — AMERICAN REGISTER (Paris).
"Mile. Parcello sang with such fervor and breadth of style that she created a profound impression." — LONDON TIMES.

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SIR AUGUSTUS HARRIS.

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DEATH OF THE ENGLISH MANAGER AND PLAYWRIGHT AT FOLKESTONE.

London, June 22.—Sir Augustus Harris, the well-known theatrical and operatic manager, whose critical illness at Folkestone was announced in these despatches last night, died at 10:30 o'clock to-night.

Augustus Glossop Harris was born in 1852 in London. His father, after whom he was named, had been in his day one of the most successful stage managers in Europe, and was at one time the manager of the Royal Italian Opera in London. The younger Harris did not begin his career in connection with the stage, however, but in commerce, and for a short time was foreign correspondent for the house of Emile Erlanger & Co. At his father's death he went upon the stage, and in September, 1873, he played *Macbeth* at the Theatre Royal at Manchester, under the management of Mr. John Knowles. From there he went to the Amphitheatre at Liverpool, where he played in juvenile and light comedy parts with Barry Sullivan.

It was not as an actor that he was destined to make his mark, but as a manager and playwright, and he began the work of stage management immediately after his Liverpool engagement as assistant stage manager of the Mapleon Italian Opera Company.

The manner in which he placed some operas on the stage at the Theatre Royal, Bath, under great difficulties, won for him a recognition of merit from Mr. Mapleson within two weeks and Mapleson appointed him stage manager.

In 1876 Mr. Harris arranged for the production of The Danischeffs, by the Odéon Company, of Paris, at the St. James Theatre, in London, and the manner in which he staged the play not only won for him high compliments from M. Baudois, the great Parisian stage manager, but it contributed much toward the reportable success of the French company. It was in this say year that Mr. Harris invented and produced the pants of Sinbad the Sailor at the Crystal Palace for Ch Wyndham. In 1877 he returned to the stage as an acto ad played a long ngagement at the Criterion Theatre in t. part of Henry Greenlanes in Pink Dominoes.

In 1879 he became the manager and lessee Theatre, and there he produced a great number of success ful pantomimes, as well as a large number of dramas, which he wrote in collaboration with other persons. Among these plays were: The World, Youth, Human Nature, Run of Luck, Armada, Million of Money, Prodigal Daughter and The Life of Pleasure.

He was one of the original members of the London County Council, having been elected from the division of the Strand, and held the honorary place of deputy-lieutenant of the city of London. In 1891 he was chosen as sheriff of the city of London, and after the visit of the German Emperor to London in that year Mr. Harris was

Besides managing the Drury Lane Theatre Mr. Harris was the lessee of the Palace Theatre. In 1887 Mr. Harris revived grand opera at the Druary Lane Theatre, and the following year at the Royal Opera House, Covent Garden,

where he continued to produce it. Sir Augustus was in this country for some time last winter, coming over to supervise Humperdinck's opera, Hänsel and Gretel, at Daly's Theatre. Sir Augustus was very well liked among his associates in the theatrical business. A well-known manager said last evening:

"The stage can ill afford the loss of such a liberal manager. His word was as good as gold. He never went back on a promise and his executive ability as a manager of theatres was unequaled."—Sun.

THE death of Sir Augustus Harris reminds us that England is just as fruitful a field for the speculative manager as America has been, for Mr. Harris

as a result of a clever commercial spirit, which instinctively attracted him more than the stage itself. The performances of opera at Drury Lane Covent Garden, London, were never of a high artistic standard, for Harris was not musical, and his efforts to create a tendency were necessarily based on a general misconception, as is always the case when men dabble in music without an understanding of music.

Personally, his position made him a favorite with a host of people who looked upon his good will as a boon from heaven, for it meant a London opening, and a London opening is the desideratum of aspirants in opera, but Harris was a good natured, fair minded



man, who did his best according to his lights, and his early death will be deeply deplored by many artists and others who have had favors at his hands.

Musical Items.

ouis Michaelis Sailed.—Louis Michaelis sail ed for Ber-im on the Palatia on Saturday last, June 20.

Kathrin Hilke's Vacation.—Miss Kathrin Hilke, the popular soprano, will leave next Tuesday for a two months' vacation in California, returning to New York in Septem-

Dirk Haagmans Sails .- Mr. Dirk Haagmans sails for Europe, after a very busy season, on Saturday next, June 37. He will pass the greater part of August in Bayreuth and will return to New York end of September.

Nina Bertini Humphrys.—Miss Nina Bertini Humphrys has joined the Hinrichs Grand Opera Company for a summer season of eight to ten weeks. She has been making a great success in Santusza, recently singing the rôle seven times in succession

Carl Le Vinsen's Professional Pupils. vocal teacher, Carl Le Vinsen, has been induced by several of his professional pupils to remain in the city and teach during the summer in his elegant studio, 124 East Fortyfourth street, which will be good news for those who desire to study during their vacations

Geraldine Morgan Not Married. — Miss Geraldine Morgan, the popular violinist, has been playing with great success at recent festivals, being obliged in several cases to respond to public enthusiasm by double encores. Miss Morgan is not married, but is very deeply engrossed in her musical work, and busy closing professional engagements for next season. The Miss Geraldine Morgan who has lately been married is not even a relation of the violinist, was an actor-manager who drifted into management though, because of the identity of the name, numbers have

supposed that Geraldine Morgan, the violinist, had gone

Meadville Conservatory.—The Meadville Conservatory of Music held its commencement exercises on June 16, 17 and 18, graduating a class of eleven young ladies. Three programs demonstrated the careful work for which this institution is noted. Mrs. Juvia O. Hull, well known in New York, is the director and deserves credit for her untirestant of the control of the cont ing efforts in building up a first-class conservatory of

Worcester Music Festival.—The official announcement for the thirty-ninth annual Worcester Music Festival from September 21 to 26, 1896, is published. The following works have been selected: Messiah, Tuesday evening: works have been selected: Messiah, Tuesday evening; Eve, Wednesday afternoon; Golden Legend, Wednesday evening; Tower of Babel, choruses, Thursday afternoon; Stabat Mater, Thursday evening; Arminius, Friday evening. Carl Zerrahn will be conductor and Franz Kneisel associate conductor. Mme. Lillian Nordica will be the primary vocal star and will sing Elsie in Sullivan's Golden Legend, which is a favorite rôle with her. She will also be heard in the Liebestod and other Wagner excerpts.

Antonia H. Bawyer.—Mrs. Antonia H. Sawyer sang last week at three musicales in the parlors of the Grand Union Hotel, at Saratoga, with Beere's Band, of Providence. The engagement was a special one for the convention of the Master Car Builders' Association. Mrs. Sawyer, who achieved great success, was the only vocal soloist. Mr. Fred Dennison of Albany was pigno accompaniet. Fred Dennison, of Albany, was piano accompanist.

Carlsrube.—On May 21, after fifteen years of active employment, Frau Reuss-Belce took farewell of the public in the rôle of Carmen at the Court Opera. She transfers her talents to the Court Theatre, Wiesbaden. As she left the house the horses were taken from her carriage by a number of her special admirers.

Debutants.

SOPRANOS, CONTRALTOS, BASSOS AND BARFTONES.

WHO desire to be engaged for concert or oratorio next season may secure valuable information by addressing A. P. G., care of THE MUSICAL COURIER,

Munich.—The first performance of the newly staged Don Giovanni at the Resideñztheater, Munich, was a brilliant success. In addition to the performers Intendant Possart and Richard Strauss were repeatedly called out. The revolving stage worked well.

Naples.—Westerhout's new opera, Doña Flor, con-inues its course of triumph at the San Carlo.—The thrues its course of triumpir at the San Carlo.—The Theatre Bellini will produce this month a new work, Mariedda, by a young Sicilian composer, Gianni Buceri, of Catania.—A concert for the benefit of the International Froebel Institute was given by the violinist Albanese, the mandolinist Girandolfi, and the pianist composer Palumbo.

A SUCCESSFUL and experienced instructor, also concert planist and composer, desires to take a leading position in a conservatory of music or college where a gentleman and first-class artist is desired. Highest refer-Address Piano, care of THE MUSICAL COURIER, New

Mr. CHARLES ABERCROMBIE, Tenor,

During the Summer Months the address of

Mr.RAFAEL JOSEFFY

WILL BE Kerepeser Strasse, 23

BUDAPEST, HUNGARY.



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 851.

NEW YORK, WEDNESDAY, JUNE 24, 1896.

THE TRADE ASSOCIATIONS.

DURING a visit to Boston last week the editor of this paper was informed by Chickering & S officially that no member of that firm belonged to the Boston Trade Association, and that it was absolutely against the principle of the house to join any organizations, although it did not propose to discourage them. Mr. C. H. W. Foster, as representing Chickering & Sons, stated that the firm and its members were too much occupied to devote any time to extraneous affairs that did not appear to be of press-

Furthermore, the Vose & Sons Piano Company is not in the membership of the Boston Trade Association, nor could Mr. Willard A. Vose find any special ons for joining an association that app have leading and active members who have helped to organize it chiefly for the purpose of utilizing it to grind axes of their own and to vent their personal spleen and acrimony behind the protective wall of association meetings.

The Emerson Piano Company is in the membership as a matter of courtesy and we wish to repeat, for the special edification of a few narrow-minded piano men, what a broad gauge man like Mr. P. H. Powers had to say on this subject—a subject which we pro-pose to make very interesting before we get through with it. Mr. Powers says: "I must have it under-stood, so far as we are concerned, that we do not propose to go into this association to give its influence to s who wish to use it for past grievances; grievances they happen to entertain for offenses they claim to have been committed against them before the organization of this association is effected. [It must here be said that the Boston Association is not yet thoroughly organized.] What s may arise from the date of the organization can be properly considered, but by no means such as are based on previous action."

That is to say, Mr. Powers, than whom there is not

a more intelligent man in the whole gamut of the piano trade, believes in making of the association a dignified body and not an institution to be used for petty private complaints, and for the purpose of acquiring a lot of cheap local notoriety. Mr. Powers also announced that he will not serv committee, as he has private and business affairs too is to attend to to permit of any loss of time in that direction.

Another important member of the Boston piano trade stated to us: "I do not see how our Boston Association can amount to anything when it includes dealers, a sheet music man, two pipe organ manufacturers, and stool and cover men. These men are all perfectly correct in their business spheres, but how can I ally myself with an association whose members consist of merchants not at all conversant with the object a piano manufacturer ultimately has in view? It cannot amount to anything this way. I/agree thoroughly with THE MUSICAL COURIER in its platform that all the piano as

only of piano manufacturers." The man who said this is one of the best known piano manufacturers in the United States

Some Propositions.

Secrecy, as we once said, invites treachery. The proceedings of the secret meeting between certain New York piano men and certain Boston piano men are known to us. We had no representative present because no one could get into the star chamber; but we know all about Mr. Dutton's advertising scheme, the name of the concern to which he desired the contract to be intrusted, together with the amount to be paid; we have the debate that took place well in hand, and all matters pertaining to it of interest to us, even to the attitude of those who participated in

We know what was said at the New York meeting, and we also know who the parties are that drafted the resolutions—all of which is interesting—not only us, but to the piano trade of the Union

We also know the very remarks made by the head and by the shoulders of the Boston Association regarding the future plans of the piano manufacturers -remarks which the piano manufacturers would re-ject with contempt if they knew them, and we therefore submit

Proposition No. 1.

Do the large and liberal piano advertisers of New York and Boston desire to follow the example of the narrow-minded men who do not understand the art advertising and who are therefore not such Who are the men who to-day are opposing the trade press? The great advertisers? Not a bit of it. Steinway and Chickering and Sohmer and Fischer and Hazelton and Steck and Scanlan and Emerson and Everett and Vose and Ivers & Pond and Kranich Bach and Needham and Pease?

Who then? The little Jacobs and the little Millers and a few other little men who do not know what advertising means, and who have no conception of its plenitude and its relation to commerce and industry.

Mr. Dutton suggests a scheme to put all piano advertising in the hands of an advertising agent. good, intellectual scheme, but Mr. Dutton's firm is not advertising at all. Where is the delicacy of senti-ment? Hardman, Peck & Co. had a \$1,000 card in this paper, and when the contract ended Mr. Dutton sed to reduce the price because of busin We suggested to him that he had better remove it entirely until his business had improved, when we would be pleased to renew at our regular one price rate. Mr. Dutton then said that this was agreeable to him and that in the fall the renewing would take place, while now (this was in April) the firm's advertisements would be removed from all papers except one, which had a contract that would oon expire. The voluntary proposition made by us to Mr. Dutton in the presence of witnesses, so that he would be absolutely sure of the tenor of the enabled his firm to take all its cards, out of the trade papers. If any of the trade papers print Hardman, Peck & Co. cards they are dead cards and many trade papers of small calibre find it really profitable to carry dead ads. It means business for some of them, and from their point of view is proper, and we do not

an agitator on the subject of advertising in trade The agitators should be the firms who really advertise; not those who by not advertis-ing conclusively prove that they believe advertising to be false in principle. Besides, for reasons best known to himself and his house, delicacy should have dictated to Mr. Dutton to hold off at least until the end of September before proposing this interfe in the business of the trade press; and Mr. Dutton knows why

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Proposition No. 2.

This is called a free country. Let us assume that it is. A free press is one of its institutions. A strike takes place in a newspaper office and Typographical Union No. 6 is called in to aid the strikers. piano manufacturer sides with the newspaper. Why? Because he does not believe in organized labor interfering with an unorganized business, a business de-pending upon one man, one firm or one corporation. Besides that a newspaper is an organ of public opinion, and its columns are open and free to all for discussion. It is the modern forum. Therefore the newspaper representing free speech (which it prints free of charge) and a free press must get and does get the sympathy of the piano manufacturer as against the organization that is backing the strikers.

But besides that the piano manufacturer may also have a strike backed by an organization, and it is therefore his policy to discourage organizations. Correct, by all means. But how does a Piano Manufacturers' Association stand in its secret proceedings by committee and otherwise as a hostile element against its very trade press or any single paper? Is there anything left for the piano manufacturer of that kind to stand on? Can he ask for arbitration ving that the workmen will submit the acts of the Manufacturers' Association toward a newspaper an offset

Is not a Press Committee a censorship? Is not a Press Committee consisting of manufacturers who are not advertisers a censorship palpably organized to inflict unjust injury upon a newspaper merely because it is an advertising medium? Most certainly.

As a matter of course the permanent Press Committee now named in accordance with the suggestion of The Musical Courier of June 17, consisting of Messrs. William Steinway, A. H. Fischer and John Evans, is a body which commands respect in its personnel and will unquestionably act fairly to all in-terests, but is there any reason, based upon good judgment and business acumen, for establishing such a precedent as a Press Committee? If the press submits the press proves its utter worthlessnes not submit the Association has made itself once more ridiculous in the trade press controversy. Should there be no trade press? The Association cannot decide that. To give to workmen or strikers such a tremendous weapon and lever as the Press Committee constitutes is beyond the horizon of our comprehen-What more do the workmen want after this

Proposition No. 3.

We had no intention to direct attention to the illegal and unlawful action of some of the piano manufacturers in these premises, but as several trade papers have published editorial remarks on the subject we propose to criticise that just now.

But Mr. Dutton is therefore not in the position of been under advisement in this office for some time, may as well state that this aspect of the question has

and our future action will depend upon certain conditions which will probably soon arise and upon the advice of our attorneys. As already stated, we should have refrained from all reference to this feature of it had we not been forestalled by some of the trade papers who are also observing the trend of events.

But a few suggestions are in order. Outside of State laws against conspiracy, there are also State laws against individual interference with one's business, and then there are United States statutory provisions against interference with trade, and then there are laws providing civil action. There are four or five methods, any one of which is of sufficient power to protect a business against injury or inter-Most of our friends in the piano trade have friends who are lawyers, and if they will only consult them in a businesslike manner, give them a com-plete résumé of the case, and also, in justice to themselves, explain the other side as fairly as they can, they will learn enough to resign without much consideration certain functions thoughtlessly assumed

We offer no advice at all, as we have sufficient evidence now on hand to make it interesting for some men who have had the impudence to interfere in organization with a newspaper that represents nearly 17 years of the hardest kind of work and the most conscientious kind of labor. Work such as none of these agitators understand; labor utterly outside of the scope of their comprehension or intelligence.

For over 14 years of this period some of the men that have made this a valuable newspaper property have spent on an average 12 to 13 hours a day at their desks, delving, planning, working to extend its circulation, drawing salaries for many years smaller than the salary of a foreman in a varnish department yea, sometimes not as much as a varnisher. Everything within the scope of newspaper possibility investigated and studied to apply it to the erection of a legitimate property which could make it a tremendous advertising engine for musicians, artists and makers of musical instruments. Every conceivable ssibility weighed, every conjuncture observed and studied, every transition in the newspaper world analyzed, every nook and corner of the musical world examined with an intellectual searchlight to force the circulation of this paper into it for the purpose of benefiting our advertisers and giving quid pro quo.

Is there any such foolish piano manufacturer living to-day on the face of this earth who believes that he can go forth with contrived malevolence and malice aforethought to undermine this life work and succeed? Is there one living to-day outside of an insane asylum who believes he can do it without tremendous risk to himself and his future? Is there one living to-day who believes the attempt on his part will be permitted without resistance?

The struggle for existence this paper has gone through has been no child's play, and in all these years the paper has never been a borrower. From the very start it began to live upon its own resources, because it was conducted on business principles, always having in eye but one aim and purpose CULATION. And this was also a business principle, because through and by means of circulation the paper became actually valuable to the advertiser, and his patronage became fixed and increased with the increase of circulation. These have been no 17 years of child's play, but 17 years of commercial newspaper diplomacy to guide the ship into the largest advertising channel, until now over 150,000 musically interested people read it every week. Until now when re publish a similar paper every Thursday in Lon-Until now when we have our own branch operating offices filled by our own salaried officials in the largest centres of civilization on the globe.

Who in the whole piano business is there that this paper has ever asked for accommodation or favor of any financial nature whatsoever? Not one can answer. And a record such as this is to be interrupted or interfered with by a few piano manufacturers who have actually done nothing toward the creation of this enterprise or the upholding of this institution?

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This paper proposes to continue its independent policy straight through without a particle of change in plan, method, scope or principle. It will continue to be the same solid old MUSICAL COURIER it has always been, and on the same lines that made it a great paper. Had it not been just as it was it would not be at all. The fact of its being what it is, the greatest musical paper in the world, is its own justification.

Besides the moral law of self-protection there is a

greater law to protect this paper than those who hide in secret meeting to conspire against us have any conception of. That law, if tested, may make THE MUSICAL COURIER a paper far beyond even what we ever dreamed it possible to become.

As a matter of course we do not refer to those high minded, liberal and even generous men in the Boston and New York piano trade whose names and history are a source of pride to their respective communities; we do, however, refer to those who are utilizing the associations for the purpose of advancing their private interests by attempting to interfere with those mediums whose existence is a menace to their underhand operations, and who are actually conspiring outside of the meetings of the associations

NO. 287,197.

VERY few industrial institutions in this country can point to a history of 50 years of success and prosperity. In fact it is a long and not a common period even in Europe, where industry already had a footing in the past century. It was on Monday last, June 29, 1896, that the great house of Estey at Brattleboro, Vt., celebrated the fiftieth anniversary of the manufacture of organs, for it was on June 22, 1846, that the work which completed Estey organ No. A number 287,197 was begun. 287,197 reed organs! of organs remarkable as the product of a whole country, much less as the product of one organ factory in

The man known as the founder of this industry, the late Jacob Estey, was a genius in his way; a man of sterling character and an inflexible power of will and purpose; direct, straightforward, and with the object point always in view; an organizer, an executive, and altogether a remarkable indigenous product, gifted with the rare power of prevision. It is safe to conclude that he was one of those minds that grasped fully, even in its infancy, the possibilities of the problem he was engaged in working out, and that he foresaw as early as in the 50's that his then small factory would one of these days become a world famed establishment which would carry his name and fame to all nations and into all climes

His success was in reality most brilliant. Few industries offer a counterpart of it and few names have become so thoroughly nationalized and internationalized as that of Jacob Estey.

The production of nearly 300,000 reed organs signifies the consumption of a forest of lumber, hundreds of tons of brass and millions of dollars' worth of material and labor. Out of the utilization of all this vast quantity of raw and manufactured matter and labor itself a wealthy community has been erected and many collateral industries grown up and fostered and the blessings of work demonstrated practically. Brattleboro and the State of Vermont itself have become the direct beneficiaries of the industry established 50 years ago by Estey, while many other places, many firms, individuals and families owe to this old enterprise an indebtedness which can only be valued conomically, morally and ethically, for it is impossible to estimate the pecuniary gains that have been flowing from and out of it.

That organ-No. 287,197-should therefore be retained as a memento of what can be accomplished in these United States by one man and his immediate uccessors within a half century in the pursuit of one definite purpose, based, as this was, upon honesty, integrity and an innate desire to accomplish something which would not only bring practical results, but which would prove a charm and a blessing to hundreds and thousands of human beings, be vancing the interests of the community, the State and the country.

MEETING of the creditors of Chase & Smith, A Syracuse, N. Y., is called for June 26 to take action in order to meet pressing obligations. Last week we reported the coming formation of a corporation in which the Smith & Barnes Piano Company, of Chicago, Ill., was to be interested, and which was to be formed by July 1. The elder Mr. Chase was to put money in also. Now it appears that matters are in such a shape that this may not go through; however, everything may yet come out right with Chase

Among the leading creditors are: C. Kurtzmann & Co. Gildemeester & Kroege Smith & Barnes Piano Company. Ludwig & Co.

S. & C.

WHO in the trade has not observed the small fly sheets issued weekly by Story & Clark, of Chicago, each one telling a new and interesting tale. see the latest one issued June 17:

THERE

REASON

STORY & CLARK PIANOS stand in tune much better than the average plane. No secret about it. The same fundamental reason exists that we have explained in respect to other points. To properly prepare the pin block for the reception of the tuning pina requires both time and labor. A properly constructed pin block is built up of several layers of manle wengers, hacked by a thick piece of solid of maple veneers, backed by a thick piece of solid maple. A cheap maker often economises by bor-ing the holes for the pins by machinery only. The and the noise for the pins of machinery only. The fast revolving bit as it goes into the maple, which is altacet as hard as iron, sears and burns the wood, leaving on the inside of the hole a slippery glass-like surface that the fine thread of the tuning pin does not penetrate or get hold of, thus practically rendering the thread of the pin valueless. STORY & CLARK first bore the pin block by machinery, with a bit several sizes smaller than the tuning pin, after which the hole is rimmed out by hand with a very sharp spoon drill. This leaves the inside of the hole with the grain of the different veneers the hole with the grain of the different veneers exposed and ready to grasp the thread of the tuning pin and hold it, without any giving, in the position in which it is left by the tuner. This explains largely why we have received so many letters complimenting us on the "staying qualities" of the STORY & CLARK PIANO COMPANY.

But there are other qualities besides "staying

qualities" in the Story & Clark pianos. There are:

Tone quality of prime quality

Touch quality, unqualified.

Vibrating quality.

Resonance (which is different from vibrating).

Musical quality.

Ah! Musical quality. What is the object, after all, of piano making? Is it not to make musical instru-ments? Why, of course. And how few of the pianos made are musical in quality! Very few, but among those few are the Story & Clark.

HE opening of the Seidl Society concerts at Brighton Beach to-day reveals the Wissner piano again installed as the official piano of the society. Seidl and the Wissner piano have been much in company the last few years since Mr. Seidl christened in public the first Wissner grand. Mr. E. H. Colell will look after Wissner affairs at the beach. Every-one wants to see "Eddie" and "Eddie" likes to see

BEHR BROTHERS & CO. are rejoicing that at last their award granted in 1893 has come. The award, though late, is none the less welcome. This company has conducted itself in the straightforward, dignified manner so befitting the makers of artistic The World's Fair award is after all but a small honor to the many that have been won for the company by its product. We can remember as if it were yesterday the Behr booth at the fair and its faithful and conscientious attendants, Horace F. Brown and Joseph Gross. No one passed it with a moment's inspection. It was not the booth that attracted; it was the pianos there installed. Merit was apparent to the eye of the most uninitiated-to the ear of the musician and his hands they were a delight. award was won squarely on merit. A higher award and one more lasting is the appreciation the Behr piano is receiving from the American artistic public.

MR. RUFUS W. BLAKE, of the Sterling Company, sojourned in New York for a few hours on his way home from St. Louis. Mr. Blake was a delegate to the Republican Convention and is much gratified with the ticket. He feels confident that the business interests of the country will appreciate the benefits coming from a change in administration and that the candidates offered by the convention meet the favor of the manufacturing masses.

On his way home Mr. Blake stopped in Cincinnati and Columbus, Ohio, and found a feeling of relief among the piano dealers. The influence of the St. orm and nominations was immediately felt, and confidence was restored in a very considerable measure.

R. R. W. Mason, of the Sterling Company, M. R. R. W. Mason, of the Sterling Company, was in New York on Saturday with Mrs. and Miss Mason, who sailed for Europe. They will remain abroad until September.

THE COE SALE.

Confirmation Opposed.

THE business of A. D. Coe, Cleveland, Ohio, was sold at public auction on Monday by the assignee to the Meckel Brothers Company, of that city \$33,855.00, the company having been the highest The following was the order of court under which the sale was made :

which the sale was made:

Assignes's Sale.—In pursuance of the order of the Probate Court of Cuyahoga County, Ohio, the undersigned, assignee in trust for the benefit of the creditors of Arthur D. Coe, will offer for sale at public auction at the storerooms, No. 172 Euclid avenue, in city of Cleveland, county and State aforesaid, on the 20d day of June, 1898, between the hours of 10 o'clock A. at and 18 o'clock noon, all the personal property of the said assignor, consisting in part of a general stock of pianos and organs, stocks, covers, tools, unfinished stock and material; rugs, carpets, desks, office and store furniture and fixtures, safe and chandeliers, curtains, pictures, horses, wagons and harness, and including notes and accounts and miscellaneous articles, all enumerated in schedules "B," "C," "D," "E," "F," "G," "H," "I," "J," "L," "M," "N," "O," "P," attached to the inventory and appraisal now on file in the Probate Court of said county. All of said property to be sold in bulk. Terms of sale: Cash.

CLEVELAND, June 8, 1898.

Ansignee.

CLEVELAND, June 8, 1896.

A telegram received yesterday at this office states that the other bidders were the B. Dreher & Sons Company and the Euclid Avenue Savings Bank that the Colby Piano Company, of Erie, Pa., and the Brown & Simpson Company, of Worcester, Mass. gave notice that they allege that about sixty of their pianos put up by the assignee for sale were obtained by fraud.

A second telegram states that these creditors have invoked the Probate Court by opposing the confirmation of the sale. This is probably also based upon the claim of fraud, the fraud charge no doubt consisting of false statements attributed to Coe in commercial reports. Whether Mr. Coe made false reports or not is not for anyone to state except his ditors and himself.

The investigation now pending in the case of Smith & Nixon, Cincinnati, is partly based upon similar assertions, but no charges of this serious nature can be sustained unless the books, correspondence and written reports bear them out. Whether any of these firms involved in the Smith & Nixon downfall deliberately or inadvertently made false commercial reports must now be discovered, as in Cincinnati and now in Cleveland investigations will be made to arrive at the true state of affairs. Legal precedents on this subject are plentiful, but it seems that each one is governed by each particular case.

A New Development for the Piano.

. A Chat with the Patentee.

The following, published in the Westminster Rudget, is an interview with Mr. Daniel Mayer relative to the res onator attachment of which Mr. Mayer is the patentee.

MULTUM IN PARVO—if you like, that is a general principle with all musical instruments. The general public have only so many inches of floor space to spare for a piano, and within that limited area-often a corner—not a few possess the selfish desire that they would like to have all the gentle effects of an orchestra of 10 to 20—nay, 50 performers. Yes, as you say, that gathering up of the skirts of music has not yet come to pass. But it may. You know the summit of the mountain has not yet been reached. The inventor still hunts, still seeks truth; pursues till his dreams, his ideals become realities. Also, I fancy you will agree with the Cagliostros that there are stranger fish in the sea than those that have been as yet taken out of it; and with sound and electricity tapping at our ears, certainly one realizes how limitless this world we live in is. But come this way. me see if you have so much music in your composition as there is in a sheep's bell. This way-upstairs."

Our interrogator was Mr. Daniel Mayer. You know his It is a household word in musical centres, for he provides the metropolis with certainly two-thirds of its best chamber and vocal music. We were meandering through Messrs. Erard's galleries in Great Marlborough street, of which Mr. Mayer is the English director, and meandering not without a purpose, as the readers of the Westminster Budget will have guessed. To nail the colors to the mast -our object was to inspect the latest invention in the musical world, the "Resonator," or, to be commonplace, a new sound purifier and diffuser for the piano.

"No, the idea was not a happy-go-lucky, come-by-chance thought; the germ needed a deal of husbanding; really, it took a long time to grow. But listen, first, to the effect the 'Resonator' produces; then I'll tell you its history.

Now, please," said Mr. Mayer, and his attendant threw open the flap of an ordin to his interviewer, "What shall it be?" he asked. "The old or the new wine—Beethoven or Schumann, Mascagni or Sullivan?" And there crept into our mind that beautiful little Song without Words, in which the musician, turning poet, sets to music the notes of the birds, as popping in and out of the hedgerows, or hopping from bough to bough, or taking wing and mounting toward heaven's gate, they twitter and sing.

So our choice fell upon the boy musician Mendelssohn. The nimble fingers of the player struck the keys. Tr-r-r-ali-li-la, staccato at first, then ran away into the crowd of little melodies which form the theme of the song. "There," said Mr. Mayer. "Splendid!" was our exclamation Stay, I don't want your opinion yet," interposed N interposed Mr. Mayer. "Now, Mr. —"(to his assistant), "run through the song on the other instrument." And the man at the wheel-no, the piano-once more rattled away, staccato at first, and then again drifted into the melodious little Song and as he played the tone grew fuller and without Words; fuller. Then the sound gradually diminished; it seemed to linger and linger as if hesitating to die away. There is but one word to express our full enjoyment-magnificent !

"Now, tell me," was Mr. Daniel Mayer's question, which of the two pianos has the 'Resonator'? Without a moment's hesitation—the difference between the two in-struments was so marked—we responded, "Why, the last for it was richer, fuller-not noisier, and the effect much more sustained.'

Yes," said Mr. Mayer, "your summary is pretty correct. The purpose of the 'Resonator' is not to make a noise, but its object is really to give a roundness and fullness to the tone. Setting aside the gain to the pianist, the gain to the vocalist is even greater. To the singer the Resonator' brings support and accentuation at the same time, and in this way it brings out the voice, makes it tell to its fullest compass. But there, when all is said and done, to put it briefly, the 'Resonator' gives an added finish to the voice, and you accordingly realize the gospel of the Evangelist of Perfection, Mr. Ruskin, that 'added trutl is the pearl of the world.' And this is what the 'Resona added truth es for the human voice and for the piano as well-

"You heap coals of fire on my head, I know, when you We may be bitten with enthusiasm, but I do be lieve that time, that kills all the weeds, will verify our And my modesty permits me to say that we are not solitary preachers on a rock. A dozen are with us, including Paderewski, and he, in musical matters, is a giant himself; and Edison is also interested. That piano fitted with a 'Resonator' is just going to him. But let us look at the jewel itself.

Why do you joke? That is all very well-it may in rchase a crown of diamonds—not for me, but for a donna. Nonsense! the setting is not in silver, but prima donna. n hammered iron and tempered steel. In appearance the Resonator' is a kind of hollowed out or canal gridiron, as you see, and in upright or cottage instruments it hangs directly at the back of the strings, its cup-like bars first catching the sound, and then giving it off with all the increased resonance of a finely tempered bell.

"Its great beauty-do you know that you are a dreadful inquisitor?-is that it puts into a comparatively well-worm instrument a new life, and if this is only a question of thrift, is it not indeed a gain? I think you will have heard that it is a theory with the scientists that you can only preserve 75 per cent. of sound from a piano to play on the drums of your ears, while technically-it has been testedyou can hear 95 per cent. when the 'Resonator' is brought Shall we be able to adapt it to other instruinto service. ments? Well, that is not quite a dream. In the near future I think it will be a reality.

"Truly, that lies at the bottom of any invention that has to grow—the primary question is the cost. In the present instance you must remember that the 'Resonator' turns your cottage into a grand. The expense varies from £10 to £40, ding to the class of instrument to which it is adapted.

"Without the shadow of a doubt I agree; people are interested in the romance of an invention, it is so often like a jaunt into fairyland—a perennial freshness seems to cling The troubadour is never tired of round about the facts. telling the story and the listener never wearies of the re-cital. Absolutely, the conception of the 'Resonator' is just such a story as you find in the Thousand and One Nights. The inventor was a mechanic, a poor piano string coverer -you know that some of the strings are bound round and round with wire.

"People thought the inventor had a bee in his bonnet Certainly he was possessed by an idea. What gave birth to his notion I cannot say, only that he felt that half the sound in a piano invariably ran away and was lost. There was a theory in his madness. Listen, and you shall hear A part of his life was to travel by the underground rail daily, and he would often get into a carriage in which some of the St. Paul's boys might be either going to or returning from school. To these he would confide his belief, ques tion them about acoustics, and try to find out what might happen if this or that were done. He got to be known by

this little crowd of Sanford and Mertons as the piano man with the hobby hor

"This went on for a long time, till one day a brighter son of Jupiter than his fellows said: 'I know what you should do. Send to old Tyndall. He knows more wrinkles about sound than anybody else. I don't know where he lives, but it's on the hills down in Surrey somewhere. But you might, you know, write to the people who bring out his books, Longmans. It is in Paternoster row.' And the man with a bee in his bonnet did. If my informant is right, a correspondence went on between the man of science and the inventor for a couple of years, the outcome being that the hobby horse grew into some sort of shape. It was at first only the rough idea formulated. The inventor then came to me; we put our heads together. It was very slow work. It took a year to reach anything like perfection, and longer to make the invention adaptable to the cottage

"Even when we had got over a thousand and one little difficulties, and we thought we had reached the acme of perfection, I was disappointed-really threw the thing up, or, at least, thought that I had wasted enough time a money over it and put it aside. About a fortnight after I had come to this determination a musical friend looked in at Marlborough street and said: 'Mayer, I hear you've got hold of an invention for magnifying the volume of the piano.' And I said: 'Well, I have; but as yet it is a bit of a white elephant. Would you care to try it?' 'That is just what I came in for.' And upstairs into the studio we came. My friend sat down to the instrument, played, and as he played I got a little surprise. 'White elephant?' said he, what tarradiddles! You have found something

"So I had. Let me tell you the secret. By some unwritten law of science it takes a few days—a fortnight you might say—for the 'Resonator' to attune itself to—really to become part of-the piano. But we have talked alrea too long-the invention is a little wonder, though. By the bye, a deaf and dumb man came in the other day, and he absolutely declared that he could hear the notes. questioned where, he said, 'I hear them at the back of the piano '—that is, close by where the 'Resonator' is placed. Enough; come, you said that you wanted to see the latest Erard grand from Paris. It is in the next room

And there we saw quite a crowd of beautiful instruments in rosewood, maple, mahogany, and delicate satinwood, while in their midst stood a grand decorated by the Watteau of to-day, Mr. Lucien Simonnet. Absolutely, the case was a masterpiece of painting. Groups of pretty Corydons and Amarynths, painted in the sweet way of the French master, covered it. "The price?" we ask. "Six hundred guineas." Then our eye caught a small grand, a small Louis XV. piece of furniture that had been brought up to date in the most delightful way. Passing your eye over it you could not tell where the restorer had stepped in and turned a pianette of six octaves that our great-gr randparents had strummed into a nineteenth century boudoir grand.

THERE are no new developments in the affairs of the Weber Piano Company.



MAURICE KRAKAUER, son of Julius Krakauer, of Krakauer Brothers, celebrated his twentyfourth birthday last Saturday, and at the same time the end of his tenth year of service with the house, five years of which were spent at the bench. Thorough people those Krakauers; they believe in making their boys work themselves up, so they can be practical. This thoroughness is typically German, and shows result in solidity of business ideas.

WHAT would become of the small music trade papers if THE MUSICAL COURIER should submit to the dictation of a corporate body such as a trade association? If any association could succeed in crushing a paper like this nothing whatever would be left of the small trade papers, for that would constitute their funeral. Some of the editors of the small trade papers have begun to realize this.



ESTERDAY W. M. Blight, of Keller Brothers & M Blight, of Bridgeport, Conn., was to explain to the receiver of the company, Mr. John I. Davenport, certain portions of the books of the concern which were kept by a new system. The report of the receiver will probably be filed this week, but this is uncertain. The schedule of assets seems hard to obtain, and Receiver Davenport has issued a peremptory call on the debtors for the amounts of their indebtedness.



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BICYCLES

IAS the traffic in bicycles affected materially the sale of pianos is the question that has been argued pro and con to such an extent that THE MUSI-CAL COURIER has endeavored to probe the question to the bottom by addressing the trade of the country in general, and asking for their actual experience. The appended letters give the first true and authentic stories of the bicycle influence on the music

They come from all parts of the United States; from small dealers, from great concerns; from those who handle bicycles; from those who do not; from some who are convinced that their misfortunes are attributable to the present ascendency of the wheel, and from those who are convinced that the wheel has had no effect upon their music business.

It is impossible to draw a definite conclusion from the statements made in these letters, though a preponderance of evidence tends to show that the bicycle has not acted as an appreciable deterrent, other than its sale, amounting to so many millions of dollars a year has affected all classes of business by deflecting that amount of money from its usual source.

It cannot be definitely concluded what proportion of this amount expended, say, during the last year for bicycles would have been spent for pianos in the ordinary course of events, while some dealers make bold to state that the cash money received by them for bicycles, or rather that proportion of it which was profit, has helped them very materially in meeting their obligations to piano manufacturers.

A careful reading of these letters will repay anyone at all interested in the evolution of the music busi-

BALTIMORE, June 16, 1896.

Answering your letter of the 13th we would say that we have not as yet seen any necessity for handling bicycles, and we cannot say that we have had many direct instances where the sale of wheels has in any way affected either our instalment accounts or any prospective sales.

We find instalment collections coming in fairly well, and we think we are getting a fair share of the sales that are made, which here, as elsewhere, in the present condition of business are not very large.

Very truly, Otto Sutro & Co., per R. F. G.

Very truly,

Your letter of June 13 received. We beg to say in the first place we do not handle bicycles, and are very glad to say that up to date our business has been exceedingly good. Our sales at present and for the last month have been equal to any for the last two or three years. Our cash business seems to be increasing more than it has in the past.

have been equal to any the past.

The bicycle business no doubt affects our instalment business to some degree, but so far we have had but one or two cases where our instalments have been behind that we could trace directly to them.

We think it has affected our band department more than any other, as we have seen the results, and presume other makers and dealers feel as we do. This department is and has been exceedingly dull.

We know that there are a good many bicycles sold, and have been more than surprised that it has not affected us more than it has. We think the only way to do is to ignore the bicycle entirely, and keep pushing on as we do as if there were no such things in existence.

Yours respectfully,

S. R. Leland & Son.

SEDALIA, Mo., June 15, 1896

In reply to your circular letter of 13th inst., we find in our city and vicinity a great many bicycle riders, but they are principally used by young men who are not fond of musical instruments. However, we believe the bicycle craze hurts the piano industry some, but it also hurts all kinds of industries. Our business in musical instruments and sheet music publishing is always on the increase, simply because we make it so.

We do not handle bicycles.

Instalment collections are slow because there is so little money afloat.

Our railroad industries and manufactories only work half the time.

A. W. Perry & Son.

BALTIMORE, June 15, 1896. In reply to your favor of the 13th we beg to say: First—We do not handle bicycles nor do we intend to

Second—We believe that the present bicycle craze does to some extent affect our business unfavorably.

One of our agents now sitting in our office says: "I lost

two sales on account of bicycles last week." Other agents

make similar reports.

Third—Both our instalment accounts and our prospective sales are more or less affected, which is the most we can

Sales are more of less and the sales are more of the hardly say.

We believe, however, that there will soon be a reaction and that the piano and organ business will resume its normal conditions, as far as the bicycle is concerned.

We are of the opinion that the present craze for bicycles is something like an epidemic of measles or chicken pox, which will have to run its course.

Yours truly,

Sanders & Stayman.

Replying to your inquiry of 15th inst., we beg to by that we do not handle bicycles, neither do we find that heir sale in our territory seriously affects our piano and or-

gan business.

With the exception of a very few isolated cases, we are not aware that the present enormous sale of wheels has affected our prospective sales, nor do we discover any difference in our collections from this cause.

Yours respectfully,

CLUETT & Sons.

ZANESVILLE, Ohio, June 17, 1806

Replying to yours of the 15th, would say we do not handle bicycles, feeling that we have all we can do to attend to our music business properly. We have often been approached to take side lines, such as sewing machines, bicycles and stationery, but we have always adhered to our resolution to run a first-class music business exclusively. We do not see that the sale of bicycles in our town has particularly affected the music business, although it may have done so in a small degree.

We do not know of any cases in our instalment business where the sale of wheels has come between our customers and us so as to affect their payments. Yours truly,

H. D. Munson & Sons.

NEWARK, N. J., June 15, 1896.
Replying to your letter of June 12, we would say that we do not handle bicycles, and do not believe their se or sale affects our business in any way.
Yours respectfully,
LAUTER COMPANY.

In reply to yours of 15th inst., will say answering

our questions:

1. Yes. Have handled bicycles for the past six years.

2. I do not know of a single case where a would-be piano rorgan purchaser has bought a wheel instead.

3. I am not aware that the sales of wheels has affected rospective piano or organ sales.

It has not affected standing accounts.

Very truly yours.

A. B. Seavey.

BALTIMORE, Md., June 15, 1896

Baltimore, Md., June 15, 1896.

Yours of June 18th inst. is at hand, and in answer to your query concerning the bicycle hurting the music trade would say that the bicycle does hurt business some, but not to the extent that is charged up to it. Three, four, five and so on years ago the bike did not hurt my trade any, because people at that time were all making money and could afford to have a musical instrument and a bike at the same time, but now it is different; the majority of working people who are working are not getting as good wages as formerly, and the consequences are that one or the other has to be given up (bike or music).

Another thing ought to be taken into consideration, and not blame all these hard times on the bike. The bike is a kind of summer pet, and winter music will hold its own. In winter the bicycle is more than four times as dangerous as the piano; for every one time you set your neighbor crazy banging on the keyboard you will have four broken legs and a sprained ankle from the bike.

By the time we have a law prohibiting the manufacturing and riding of bikes, some other cuss will come along with a machine that will pick us up and ride us up in the air like kites, so it will go from bad to worse, until we will let things have their run.

I do not handle bicycles, and what is the reason? Is it gold, silver, or greenbacks? It is all of them, because I haven't enough of any?

Very respectfully.

J. Magez.

FORT SMITH, Ark., June 18, 1896.

Am glad to say that so far the bicycle business has interfered very little with my piano business, and has interfered with any of my sales or collections only to a very small event.

terfered with any of my sales of concernances and extent.

I am handling bicycles to a small extent, but don't believe there is any big money in it.

I am afraid though that it may yet interfere materially with the music business in various ways, as the wheel craze has not struck with full force here yet.

We have only a few paved streets, which hinders the wheel trade to a large extent here.

Yours truly,

R. C. Bollinger.

BROOKLYN, N. Y., June 17, 1806

In answer to yours of the 15th inst., I would say that in my opinion anything that will act as a promoter of health will eventually also benefit all kinds of trade.

Bicycles were not the cause of these hard times, and why should they interfere in any way with that of pianos and music?

Very truly yours,

Chas. W. Held.

NEW ORLEANS, La., June 18, 1890

New Orleans, La., June 18, 1898.

Replying to your circular of 15th inst., I do not handle bicycles, nor have I the intention to do so.

While I cannot help believing that the bicycle business interferes with us to a certain extent, from actual knowledge I can only say that apparently it does so, principally with the small goods trade; I have so far come across only one single case where it was the question of bicycle or piano, and needless to say the piano conquered.

I am inclined to believe, therefore, that the hard times experienced by us have been caused by other influences than the bicycle, and I am glad to say that if business will

continue as it has been for the last few weeks I shall not mind all the bicycles in creation.

Yours truly,

JUNIOS HART.

CINCINNATI, Ohio, Inno 19, 180

Cincinnati, Ohio, June 19, 1988.

Your favor of 15th inst. was duly received, and in reply to same we beg to say that we do not handle bicycles, and have no means of knowing whether people, who under ordinary circumstances would purchase planes, now spend their money for wheels.

We have seen a statement somewhere recently that nearly two millions of bicycles have been put on the American market within the last twelve months. Taking the average price of the wheel at \$60, this means that the enormous sum of more than \$100,000,000 has been diverted from other purposes to this one industry, and it is only natural to assume that the piano and organ business has suffered its full proportion of the loss. We are of the impression, however, that the matter will right itself in a short time, and that as business in general improves so will also improve the sale of planes and organs.

Yours truly, The Ruddleth Werlitzer Co.

New Orleans, La., June 19, 1896. Your letter of June 13 to hand. Will answer your

Your letter of June 13 to hand. Will answer your questions briefly.

Pirst—We do not handle bicycles, and find that many people who under ordinary circumstances would purchase pianos or organs now take wheels.

Second—For the time being undoubtedly the enormous amount of capital leaving town to go to foreign wheel manufacturers affects very materially the music business.

Third—Instalments accounts affected more than prospective sales, judging from the terrible condition of collections.

pective sales, judging from the terrible condition of collections.

The wheel craze has seized all from the three year old to ninety year old man. It is a common sight to see three generations of a family out riding. Wheel business ought not to be hurtful to any business in a town that very largely makes its own, as Chicago, for it not only keeps capital in town, but also brings more in. Trusting this will give desired information, I am, with regards for The Musical Courser,

Philip Weelein.

Answering yours of the 15th. In my opinion the bicycle may to a certain extent affect an occasional sale of a piano or organ, but I hardly think it proper to say that it does so to any great amount. We have not found that the use of horses and carriages retarded the piano and organ business, and I therefore do not see why the bicycle should do so.

business, and I therefore do not see why the bicycle should do so.

I have read articles in musical papers and others regarding this point, and, while all of them had a grain of truth, I do not believe that they were entirely correct. For the immediate in it, I have seriously considered the sale of bicycles, also the question of offering them as a gift to every four or five piano sales, purchasers to decide among themselves how it should be awarded, and the winners to have the privilege of selecting any wheel in the market, all of which, however, has been discarded after due consideration, as I do not feel that the piano and organ business legitimately conducted requires any such auxiliaries; in fact, when piano houses attempt it they in a large measure lower the dignity of the business.

I do not believe that the bicycle will lose any in popularity, notwithstanding the same; if we are given better times, the piano business (as well as all other lines, when properly managed) will succeed equally as well as in former times, and before the bicycle attained its present commercial value.

Yours very truly,

HOLLENBERG MUSIC COMPANY, F. B. HOLLENBERG, Pres.

"Papa may buy the bicycle to-day, but in a few months he has to buy the piano, nevertheless."

DIXON, Ill., June 19, 1896.

In reply to yours of the 18th inst., I sell bicycles; my experience is if people want a piano or organ they buy them, and let the wheel go for some other time.

The bicycle does not seriously affect the music business in this town.

The instalment accounts are some affected by the bicycle business, but it does not seem to affect my prospective customers.

tomers.

What affects the piano, organ and bicycle business this season are the exceedingly low prices of oats, corn, pork and beef. My business was much better last year than it is this year, as prices of oats, corn, &c., were much higher then than now.

Yours, &c.,

T. J. MILLER.

Replying to yours of the 15th regarding the introduction of bicycles into the piano trade would say that my opinion is that it is unfair and degrading to the trade for a piano man to step out of his legitimate line to add anything, whether bicycles or sewing machines; moreover it is practically a confession that he is not a complete success as a piano man.

You will always for the success as

practically a confession that he is not a complete success as a piano man.

You will always find music dealers the first to complain of the infringement on their business by department stores and sometimes by dry goods establishments, and with good cause, but let them adopt the advice of the Good Book and do as they would be done by.

I have within the past week received two object lessons on the effect of bicycles on collections.

One young lady had been struggling for an existence for eight years with a grand piano, still but partly paid for. One month ago she begged with tears to be permitted to make another effort to keep the piano, as she required it to earn her living teaching music. Day before yesterday I met her riding a new \$100 bicycle; she blushed furiously and within a few hours sent in the first \$10 payment of the year.

year.

The only support of an aged father and mother who is not paying the interest on the piano contract rides by almost every day on a new high grade wheel, but when approached for money claims that there is hardly enough to eat in the

house.

The craze for wheels has not apparently reduced our piano sales to any great extent, but it certainly has affected collections very seriously. But I say let it go on; there

never was a healthier fad, but let the piano men who wish to maintain their dignity and the good will of other mer-chants keep out of the bicycle business. Yours very truly,

J. Henry Lings.

WILMINGTON, Del., June, 1896.
In reply to questions in your favor of 15th inst.,

will say:
First—We do not handle bicycles.
Second—We find that the extraordinary sale of bicycles in our city seriously affects music business generally, and prevents the sale of many pianos and organs, and the effect is perceptible, as well in collections on instalment accounts as in saies.

We however, believe the effect to be temporary, and

as in sales.

We, however, believe the effect to be temporary, and will adjust itself in a short time, and after the craze has settled down to legitimate business the music business will no longer suffer by the trade in wheels.

Very truly,

Robelen & Co.

Wichita, Kan., Jube 18, 1896.

Yours of June 15 received with regard to the effect of the bicycle trade on piano and organ sales. From the amount of wheels that are sold in this vicinity, it must have some effect, especially with the ladies. In our vicinity nearly every lady, from the youngest to the middle aged, is straining every part to have a bicycle, where if there were no bicycles a great many of these would turn their attention in some other direction, and some of them would buy musical instruments.

I am selling bicycles as well as musical instruments, and I find that the demand for bicycles is far in excess of that of planos and organs, and in the warm season, when people can be out of doors a great deal. I find that the wheel has the preference. When they lay their wheels by in the fall of the year, then we notice an increase in the music trade. On the whole there is no question but what it affects the music trade to quite a degree.

For example, a certain party paying me for a piano in small payments and at the same time is paying for a bicycle. Of course if he were only paying for the piano he could make his payments better. But I don't think this will last long, as I think the crase for wheels will not always last as it is at the present time; but at the present time it certainly does affect the piano business.

Yours very truly, ** Thos. Shaw. WICHITA, Kan.

DETROIT, Mich., June 20, 18

We have yours of June 15, asking for our opinion as to the effect of the bicycle business on piano sales.

We know we have lost a few piano sales at least temporarily on account of expected purchasers buying wheels. We have lost piano sales on account of other things too; still we think without doubt that the sale of wheels has burt the sale of pianos in a great many cases.

We do not handle bicycles and don't intend to. We have not been annoyed enough from any instalment collections or prospective sales to express a valuable opinion either way. Yours respectfully,

BT. PAUL, Mins., June 15, 1896.

In reply to your inquiry of June 18, we do not handle bicycles in connection with our music business, but we are of the opinion that the sale of wheels has materially interfered with the piano trade. We think it affects both collections and prospective sales; however, it seems to be the opinion of nearly all who have investigated the matter that the craze has reached the crowning point, and while wheels will continue to be sold, and we believe they have come to stay, yet sales in the future will be conducted more like those in other lines of merchandise.

Yours truly, Howard Farwell & Co.

I will answer your questions as clearly as is in my power and as truthfully as I can from my point of vision.

1. I do not handle bicycles and have no means of knowing from that particular standpoint.

2. I have said for three years that the wheel business was a bad thing for our business.

3. It affects both in such a way that pianos are called of no account whatever as long as they must have a wheel.

My attention was first called to it when I lost a sale completely to a young lady that I thought had more good sense. Her family was musical, and she had talked piano all along. The day that she promised to call and select a piano, she told me at night that she was going to have a wheel instead. She could have made some headway as a musician, but she made a very poor figure on a wheel. Since that I have watched the business grow, and I think it has completely carried the girls, and they ramble on wheels evenings when otherwise they would be improving themselves in music. From my standpoint it is to be deplored, for I think it is a very bad thing for the health; but as I am not authority on the subject, I shall not say it is so. I do not believe that so much would be said against it by reputable physicians if it were otherwise. They may call it a fad, and it will soon be over, but I am not quite of that opinion. There is big money in it, and the manufacturer can keep up the excitement. I know of a family that ought to have a piano, but has four wheels instead.

Yours sincerely, C. P. Trickey.

AUGUSTA, Ga., June 17, 1896

In response to your favor of 15th inst. will say that

we sell bicycles.

We know from experience that people who would buy pianos or organs are buying bicycles, and some who have instruments want to sell or exchange for bicycles.

It also affects the music business largely, and affects our collections and sales generally.

Very truly yours,

Thomas & Barton.

KANSAS CITY, Mo., June 17, 1896

In answer to your favor of the 13th inst. we will state that we do not handle bicycles. We are very decided in our opinion that the present craze for wheels is a serious matter with the piano trade. It not only affects the sale of pianos and organs, but it also affects seriously the

sale of small musical goods.

We do not find that our instalment payments are very much disturbed by the bicycle business; the difficulty

comes in prospective sales. A great many people, especially younger people and young married people, are buying wheels in preference to anything in the music line. Out this way the craze has struck the country as well as the town. All the small towns and cities are full of bicycles, and the end is not yet.

Yours respectfully,

Kansas City Plano Company.

AMERICUS, Ga., June 17, 1896

Referring to your favor of 15th inst. will say first we do not handle bicycles.

In answer to your second question, will say that there are a great many wheels sold in this town, and for the last year or so so many ladies and young girls ride that we are thoroughly satisfied that the sale of wheels has worked quite an injury to the piano and organ business here, and lastly will say that the wheel business affects more prospective sales than it injures the instalment business now standing.

standing.

There is a first-class bicycle store here run by a man having ample capital, and we presume there is no town in the State of its size that uses as many wheels as Americus.

Yours truly,

JAMES FRICKER & BROTHER.

LUDINGTON, June 18, 1696

In reply to your inquiry of recent date our testimony must be with those believing the wheel trade has affected all other industries and more especially the musical business. It not only affects the ability of many to buy but it has been far more reaching. It ofters recreation and absorbs the leisure time of those possessing instruments and they in turn bearing influence upon those who might have bought. We find people willing and offering to trade organs and sewing machines and extra furniture, anything to get a wheel. We as well as other dealers here have new wheels for cash, which may have caused our experience to be rather beyond the average. The organ and piano trade here is not very encouraging, and cannot see any chance of immediate improvement. Crops of all kinds are exceptionally good and trade must be some better next season.

Very truly yours,

SHERMAN BROTHERS.

PORT HURON, Mich., June 19, 18

PORT HURON, Mich., June 19, 1896.

In reply to yours of the 15th., I do sell a few bicycles, and know that many buy them in preference to pianos and organs, as the young people want the wheels, as their friends have them.

The most trouble I find is with those that have bought instruments on contract before they buy the wheel, and cannot make their payments up to the contract. We can not say the sale of wheels is to blame for poor trade in pianos and organs, but every line of business has been dull, not only home, but all over the country.

I hope we will have a change before the year is out.

Yours very truly,

R. P. PATTERSON & Co.

ATLANTA, Ga., June 17, 1896. In response to your circular letter of the 15th inst.

In response to your circular letter of the local re have this to say:

First—We do not handle bicycles, nor are they kept by ny of the music trade of this city.

Second—We presume our trade is affected by the large mount of money spent for bicycles, but to what extent we f course are unable to say.

Third—We presume our instalment accounts and prosective sales suffer about equally from the large amount of noney now diverted into the bicycle trade.

Very truly yours,

The Phillips & Crew Company.

BUFFALO, N. Y., June 19, 1896

I do not handle bicycles, but there is no doubt but hat their sale affects the piano trade both in the matter of eles and collections. Yours truly, C. H. UTLEY.

WILLIMANTIC, Conn., June 16, 1896

WILLIMANTIC, Conn., June 16, 1898.

In reply to yours of June 15 I will say that in my opinion the present stagnant condition of the piano trade is due quite as much to the enormous sale of wheels as to the depressed condition of general business.

During the present year I have found a large number of what I considered hopeful prospects where they have purchased bicycles instead of pianos. For the past two years I consider that the bicycle business has very materially interfered with my instalments and collections.

I do not handle wheels, and I think that time will show that those music dealers who go into the wheel business make a mistake. In my opinion time alone will adjust the matter.

matter.

The craze or fad will have its run, and competitors will so reduce the price of wheels that in time we shall cease to feel any material effect from the business.

Yours respectfully,

A. C. Andrews.

The piano business is undoubtedly affected by the bicycle trade, but more by the reduced purchasing power of the masses, affecting the sale of the cheaper instruments, and the uncertainty of the policy of the country affecting the higher grade pianos.

The summer prospects are activated.

the higher grade pianos.

The summer prospects are apt to be postponed until the autumn, both on account of vacation expenses and wheel

purchases.
We note with selfish satisfaction the failure of several wheel manufacturers. Respectfully,
DUNCKLEE & SON.

Yours received. In reply to your questions will state that I do not handle bicycles, but am positive that the immense sale of wheels hurts the piano trade, as parties have promised to buy a piano but tell me that they bought wheels, and could not buy a piano at present.

Even my collections are suffering from the wheel craze.

Yours, H. Elsner.

INDIANAPOLIS. Ind., June 15, 1890

Your letter of June 13 at hand. We do not handle cycles, but if the craze continues we suppose we shall put them in.

Most assuredly it has hurt the piano business, but how much we cannot tell, as there may be sale upon sale which

we may have lost, the reason of which we do not know, but undoubtedly it is the bicycle.

Just at the time of reading your letter one of our salesmen came in and reported having seen a good customer whom we had given him, and stated that since they were in they had decided to buy bicycles for the children, as they could not hold out against their wishes, and, not being able to buy both, as usual had decided upon bicycles.

We could cite you many similar instances.

It also hurts payments coming due on instruments previously sold, and in a few instances they use the excuse of paying for a bicycle, and keep us waiting, but of course many of them conceal the real cause and give us various other excuses.

other excuses.

We believe, however, that the demand has almost been supplied, and that the bicycle in future will not make any noticeable inroad on our business.

Truly yours, Wulschner & Son.

SPRINGFIELD, Mass, June 18, 1896

Yours of the 13th received, and in reply to your first question will say that I do not handle bicycles.

Second—Although I think the sale of bicycles affects the music business—as it does all other business—still not

seriously so.

Third—The sale of wheels does affect our prospective sales to a considerable extent, and also the standing instalment accounts are more or less affected by them.

Respectfully, L. M. PIERCE.

PITTSSURGH, In

Your esteemed favor of 13th to hand, and in answer to your inquiries would say we do not sell bicycles, but many of our best located agents do. Towns which gave us a fair trade even last year have almost entirely lost their piano and organ trade, and such agents have sold a great

The sale of bicycles has very seriously affected the piano

The sale of bicycles has very seriously affected the piano and organ trade.

As you know, our trade is largely made up from the masses, the fairly well to do; the great majority of them cannot buy both wheel and instrument, so the wheel is taken, not because it is best to do so, but because it represents pleasure and a fad, while the instruments is now and when in competition with the wheel, among a family of children a staid necessity, and so, of course, will come sometime anyhow. Thus, for the time being, the wheel must run its course at the expense of other industries, ours, unfortunately, being a principal sufferer.

Third. The sale of wheels affects past, present and future trade in our line—past, because the enthusiastic wheelman forgets and omits his payments, that he may pay for his wheel on instalments.

Present, because at least one piano or organ additional

wheel on instalments.

Present, because at least one piano or organ additional would be sold in place of every eight or ten wheels now

Future, because the payments to be made on wheels will have involved the majority of purchasers of wheels for all they can pay in the next twelve months or longer. So not only can they not pay on instalments already in their homes, but they will not contract for instruments now be-

cause of instalments to be met for wheels.

Of course this refers to the middle class of wage earners more especially. But it is this class from whom our piano

of course this release more especially. But it is this class from and organ trade comes for the most part.

I look for it to continue until after McKinley's inauguration, possibly longer, should he have wheels in his head. But we shall hope for better things.

Yours truly,

S. Hamilton.

GRAND RAPIDS, Mich., June 19,

Grand Rapids, Mich., June 19, 1896.

In reply to your circular of the 15th inst, will say that I do not handle bicycles, and that the sale of wheels is seriously affecting my music business as to sales as well as to collections. Quite a few people to whom I intended to sell pianos invested in wheels, and gave up the idea of buying pianos at present. Whether the sales or collections are affected the most is hard to tell. My musical merchandise business suffers still more than my piano and organ business.

ness.

The young people who used to buy guitars, banjos, mandolins, &c., and would sit on the porch after supper, and sing, play and break strings, spend their evenings on the wheel now. They have no time nor money to spend for music and musical instruments.

Respectfully yours,

JULIUS A. J. FRIEDRICH.

WASHINGTON, D. C., June 16, 1896

Replying to your circular letter of yesterday, I beg to say that as far as I am concerned the sale of bicycles in this city does not at present, at least, interfere with collections, but does interfere very decidedly with prospective sales of pianos.

I do not handle bicycles. I am Yours respectfully, HENRY WHITE.

MILWAUKEE, Wis., June 17, 1896

First—I do not handle bicycles, and have all I can do to attend to my piano and music business.

Second—I do not think under ordinary circumstances purchasers of wheels would spend their money for pianos

purchasers of wheels would spend their money for pianos or organs.

Third—I do not think the sale of bicycles in Milwaukee affects the music business to any great extent. It naturally takes up some time which might be devoted to music, as well as to other pleasures and duties around the house. Fourth—I have not noticed any falling off in the instalment accounts which might be traced to the sale of wheels in this city, but owing to the extreme duliness of trade in general collections are slow, and although the musical business in Milwaukee is quiet, I don't think it is any worse than Chicago when compared with the same line of business in other large cities. in other large cities.

in other large cities.

Much improvement could be accomplished in the piano and music trade if competitors were more friendly to each other and not always so ready to see how harshly they can speak about each other and the line of pianos they handle. I often wonder how unpleasant it would be to be a merchant or a dry goods merchant and other traders would act toward each other as the majority of piano dealers do.

I have just published a new set of waltzes, The Calvé.

and would be pleased to send your Mr. Blumenberg a copy if he is the musician of the family. Yours very truly,

JOSEPH FLANNER.

KINGSTON, N. Y., June 13, 1896

First—Do not handle bicycles.
Second—Has seriously affected the small instruments and sheet music, but only slightly so against planos and organs, as my business remains steady.
Yours very truly,
E. WINTER.

LOUISVILLE, Ky., June 17, 1896.

LOUISVILLE, Ky., June 17, 1896.
Replying to your favor of June 15.
First—No. We do not.
Second—Yes. Yes!
Third—Again we must answer yes, badly.
The wheel question has become a serious menace to all her trades, and, queer as it may appear, has crippled itelf. For a solution of the case the seers must be invoked.
Ye cannot tell what the harvest will be.
Very truly yours,

GREENUP MUSIC COMPANY.

HARTFORD, Conn., June 15, 1896.

One—Do not handle bicycles.
Two—We do, most decidedly.
Three—Both to a marked degree.
The Woods Piano and Organ Co.

PATCHOGUE, N. Y., June 15, 1896.

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One—Yes.
Two—Yes.
Three—Both about equal.
Yours, G. M. Ackerley.

PHILADELPHIA, Pa., June 15, 1896.
We do not handle bicycles.
Although the present immense sales of bicycles may here and there obstruct a piano sale, we feel that on the whole influence of the bicycle on trade of all sort will be benicial. It improves a person's physical condition, with oord digestion and circulation and causes a liberal and active isposition.

The bicycle we believe will do to the purchasing public is summer what cold, snappy days do in the winter. We believe that a person's physical condition tends to take or hurt business more than anything else. Our instalment collections are not affected by the bicycle raze.

C. J. HEPPE.

BALTIMORE, June 16, 1896.

We do not handle bicycles and do not intend to.
Our piano business has been pretty good and we see no reason to depart from it. No doubt the bicycle has made inroads on the piano business, but our experience would not justify our believing it to be of a serious nature.

Yours, &c.,

H. R. EISENBRANDT'S SONS.

DULUTH, Minn., June 15, 1896

First—We do not handle bicycles.
Second—I think the sale of bicycles has affected our business in a limited degree.
Third—Has affected the instalment payments but very little.
Yours very truly,
DULUTH MUSIC CO.

LAFAYETTE, Ind., June 13, 1896.

First—I do not handle bicycles.

Second—No, sir. Ordinarily I think not.
Third—The sale of bicycles does not affect my business.
Fourth—Think not. May in large cities, but this will be overcome by gold standard and the election of a first-class Republican President.

P. B. Severson.

Do not handle wheels. Second—Yes; believe it has a great deal to do with the Second—188, alles of instruments.

Third—It also affects the collections.

Yours,

A. HOSPE, JR.

BROOKLYN, N. Y., June 20, 189 Your letter of inquiry as to my experience in bi-

PROOKLYS, N. Y., June 30, 1896.

Your letter of inquiry as to my experience in bicycles is at hand.

While I doubt being able to throw any light on the relation which may exist between bicycles and the piano trade, since you ask it I will tell you all I know most willingly.

Do I handle bicycles? Well, but you should see me handle the one I own! It is a Columbia, and in its wild and unregenerate state was as perfect an illustration of total depravity as the most hardened sinner you ever met, but under my handling it has become as mild and docile as a sucking dove. When it first came into my possession the worst bucking broncho that ever worried the soul of a cowboy was sweet tempered in comparison. It would rear and pitch and cavort generally in a way that was terrible to contemplate, and when it got ready to lie down it would do it though the giant strength of every muscle of my physical frame united to prevent it, and it actually lay on top of me. It was surprising to see how quietly it would lie so long as I was down; putting on a look as innocent as a sweet Sister of Charity it would seem to be thinking. "Poor fellow! how come you so?" O! I did wrestle mightily with the thing, and by great perseverance, much prayer and some inward cussin', I prevailed, and now, my bruises healed and my black and blue spots mostly gone, you would suppose, should you chance to see me sailing down the cycle path on the gentle and obedient steed, that we had always been the best of friends, I born to command and it to obey.

The converted, regenerated wheel is an angel, but in its natural, unsubdued state it is a devil, and I would not be surprised if it was responsible for all the mischief intimated in your letter of inquiry. An opportunity to damage the great and beneficent piano industry by preventing sales would not be likely to be swiped by it, and it would most surely endeavor to make those people who had bought pianos forget to pay their instalments. It is equal to anything. Why, bless you, I half suspect the whole troub

Just like my own individual one the wheel in general is

being brought under control, and after November next you will see a change in the piano trade which will delight your piano heart. You may think it was the election did it, but I shall know the cause back of that.

No, I do not sell bicycles and am not going to. I am in the piano business and expect to remain in it, and I haven't much to complain of either. Some people spend money for wheels and other things, of which, of course, I ought to get some anyway, and so keep the metaphorical wolf from the door. Fully expecting that in the good time coming the subjected, subdued wheel will bring a regular procession of customers to my doors when I will recognize it as an ally and friend, and not an enemy. I am not sure that I have just exactly answered your questions, but with your ready comprehension you may make out the views of Yours very truly,

F. H. Chandler.

Card!

TO my friends and the public in general—Having this day regions? ing this day resigned my position as manager of the sheet music department of the M. Steinert & Sons Company, I am pleased to inform you that beginning September 1 I shall be associated with my brother, Harry L. Lightfoot, who was formerly also manager of said department for the programmer of the sheet music basis. ment, for the purpose of carrying on the sheet music business, the firm to be known as Lightfoot Brothers, with Mann & Eccles, the modern piano dealers, 122 Mathewson street. My present address is with the above named firm. Full particulars later. Yours respectfully, Alexander Lightfoot.—Providence Journal. JUNE 29, 1896.

Staib Piano Action Manufacturing Company.

MR. ABENDSCHIEN, the secretary and traveling representative of the Staib Piano Action Manufacturing Company, of Harlem, has been out of town for several days looking after their customers. While the piano manufacturers generally are running under reduced hours and the business is depressed, yet among the customers who are using Staib actions there is a certain degree of activity, which insures a steady output from their factory. They anticipate a continuation of about this trade during the summer, with excellent prospects for an increase when fall

Miss Pease to Wed.

THE invitations are out from Mr. and Mrs. John
D. Pease for their daughter. Mrs. 4 Tuesday evening, June 80, wed Mr. Edward Marshall Van Kirk, of New York city. The ceremony takes place at the First Baptist Church, Mount Vernon, N. Y.

Miss Pease is an only daughter and enjoys a distinguished social position. Mr. Van Kirk is an instructor in the Browning School, this city. The newly wedded couple will pass the summer months at Winter Harbor, Me.

Clappe Leaves Coleman.

MR. A. A. CLAPPE, who has been the manager for the Harry Coleman estate, Philadelphia, since Mr. Coleman's death in March, 1895, has severed his connection with that business and become the proprietor of the Dominant, a band instrument journal published in Philadelphia monthly.

A Letter of Explanation.

PROVIDENCE, R. I., June 18, 1896. Editors The Musical Courier

MESSRS. MANN & ECCLES have called our attention to an item on page 29 of your issue of June 17, in which, under the heading Piano Men Disagree, you state that a writ was issued on Saturday, June 3, for the arrest of Mr. Joseph Mann, of that firm, upon the com-plaint of one Guy R. Greene, who claims that Mr. Mann saulted him.

This statement is incorrect. No writ has been issued for the arrest of Mr. Mann. Guy R. Greene has commenced an action against him by service of summons. This action

was taken by Mr. Greene after the most strenuous endeavors to induce the police authorities of this city to entertain a complaint and to issue a warrant, and after their peremptory refusal so to do, they having arrived at the conclusion after careful investigation that there was no ground for any such complaint.

The animus of Mr. Greene's proceeding is well understood, and when the case can be brought to trial (which will be as soon as Mr. Mann can possibly bring it about) there promises to be most interesting disclosures not only as to his but other persons' connection with the matter.

You will understand that statements of this character published in such a paper as The Musical Courier cannot fail to be of very great injury to Mr. Mann and his firm, and you will doubtless without further suggestion recognize the propriety of giving equal prominence to the state ment which we now make.

Yours very respectfully, Comstock & Gardner, Attorneys for Mann & Eccles.

Muehlfeld & Haynes Matters.

ERE is the status of affairs as far as can be gleaned in the Muchlfeld & Haynes matter.
On June 5 a petition was filed praying for a voluntary

dissolution of the corporation, and an order to show cause was entered, returnable September 15 before Judge Beach, of the Supreme Court of the State of New York. The Attorney-General was not notified of this proceeding.

On June 10 the corporation made a general assignment for the benefit of creditors, and the assignee gave bonds in the sum of \$25,000.

On June 16 the former petitioners asked the Supreme Court to show cause why they should show cause for volun-tary dissolution as ordered returnable September 15, they naving since made a general assignmen

On June 17 the schedules of the Muehlfeld & Haynes Piano Company (assigned) were filed, showing that the liabilities will reach the sum of \$37,061, and the assets showing about \$15,000.

June 19 Judge Beach gave the following decision, which prevents the assignment

SUPREME COURT-SPECIAL TERM. PART I.

By Beach, J. In re Muchifeid—The petition for voluntary dissolu-tion having been filed, and the proceeding regularly instituted by ser-vice of papers, it is quite too late for withdrawal, for the sole reason that the insolvent corporation has since made a general assignment. No power so to do existed after the petition was filed. (Code Civ. Pro., Sec. 2,430.) Motion to withdraw denied, and prayer of petitioner granted.

Mr. Jack Haynes declared to a representative of The Musical Courier that a corporation had a right to assign under a new law. The legal department of THE MUSICAL COURIER does not find it so. In the case of a domestic corporation, under a decision of Justice Peckham, the full bench concurring, the "assignment of a domestic corpora-tion is forbidden."

In course of time a receiver will be appointed, and the

affairs of the Muchifeld & Haynes Piano Company be wound up on their granted prayer for voluntary dissolution. In the meantime judgments were granted to Hammacher, Schlemmer & Co. last week for \$1,870.

In all the operations of development in the Western trade on the line of art and trade on the line of art are all t A. B. Chase Company and the A. B. Chase piano must be reckoned upon as an active factor and a controlling feature. It is a distinctively high grade product, made to meet a high grade demand, and advanced along high grade lines. The sphere of the B. Chase cannot be confined to the West, for, like all high grade instruments, it must attract attention beyond purely local bounds. It is one of the pianos of the future as of the present.

—John A. Norris, of Mason & Hamlin, was in Buffalo on Monday on his way West.

PACTORIES

THE BALDWIN PIANO, THE ELLINGTON PIANO,

THE VALLEY GEM PIANO,

THE HAMILTON ORGAN,

CORLW



CATALOGUES FURNISHED UPON APPLICATION.

A Prize Poole.

NOT that a "ready cash" sale of a Poole piano is so remarkable or unusual, but because are good to receive in these times, the appended letter, addressed to the Poole Piano Company, is reproduced as an evidence of what high appreciation meets the efforts of this comparatively new concern

BOSTON, June 17, 1806.

Pools Piano Company, Boston, Mass.:

The new Style 98, No. —, that you shipped us on May 27, was loaded at the station on its arrival, and taken to the house of a music teacher, who has tried all the leading makes, and piano dealers have been after her like hornets, but after seeing and trying the new Style 96 we asked her if it filled her expectations. Her answer was "yes, and ten times more."

All that have seen it pronounced it a fine instrument. We unhesitatingly say it is the finest piano ever sent out from your factory, and we sold it to her easily, with the ready cash for our pay.

Respectfully yours,

A Bulgarian Diplomat.

THE Hon. E. S. Yovtscheff, attaché of the Bul-I garian Legation at Vienna, has recently made an ex-tensive tour of the United States in the acquiring of knowledge regarding its manufactures.

The results are to be applied to the needs of Bulgarian industry. Documents and specimens have been ac-cumulated and shipped. Among the specimens is a Foster Style 17 piano in fancy walnut, purchased from their Boston representatives. This instrument was shipped direct to

A MONG the trade visitors who have been in New THE MUSICAL COURIER WETE

Theo. P. Brown, Brown & Simpson Co., Worcester, Mass R. O. Burgess, Wegman Piano Company, Auburn, N. Y

Mr. Hagen, Hagen, Reufer & Co., Peterboro, N. H. F. M. Smith, Smith Brothers, New London, Conn.

Mr. Scott, Scott Brothers, Seaforth, Ont. F. W. Thomas, Albany, N. Y.

W. H. Keller, Easton, Pa. W. W. Buckmaster, Los Angeles, Cal.

F. Whitmark, Whitmark & Co., Chicago, Ill. J. Wehman, Wehman & Co., Chicago, Ill.

Shoninger, B. Shoninger Company, New Haven,

E. Lopez, Mexico City, Mexico.

F. P. Hosmer, L. A. Young, Schenectady, N. Y.

H. Reicksecker, Bethlehem, Pa.

S. E. Clark, S. E. Clark & Co., Detroit, Mich. R. K. Maynard, Hallet & Davis Company, Chicago, Ill.

H. A. Saalfield, National Music Company, Chicago, Ill. J. W. Boots, Waterloo Organ Company, Waterloo, N. Y.

S. S. Hockett, Hockett Puntenney Company, Cincinnati,

J. R. Mason, Sterling Company, Derby, Conn. T. G. Mason, of Mason & Risch Vocalion Company, Worcester, Mass.

Mr. Wood, of Pratt, Reed & Co., Deep River, Conn.

Mr. Gallup, Gallup & Metsger, Hartford, Conn. C. C. Bradley, C. C. Bradley & Co., Batavia, N. Y.

B. J. Williamson, Thos. Goggan & Brothers, Galveston,

A. D. Miller, Mason & Hamlin Co., Boston, Ma

H. L. Mason, Mason & Hamlin Co., Boston, Mass. R. W. Blake, Sterling Company, Derby, Conn.

F. B. Burns.

THE man whose picture accompanies this article ed in these columns as a manufacturer of piano scarfs, &c. Mr. F. B. Burns is located at 28 Union square, this city, and within a very few months has estab-lished a business which is recognized by dealers throughout

Mr. Burns has some specialties which are worthy of consideration, viz., covers in printed silk. These are entirely



F. B. BURNS.

new, also a line of Turkish velours, never before offered the trade, which are novelties. These last named are particularly rich and attractive.

Dealers should not forget that they can secure a square over of damask silk (Mr. Burns' idea) in place of the old and long used felts. Silk is more dainty and suitable for

Current Chat and Changes.

S. F. Watson has opened a music store in Richmond, ...

James F. Veaco, of J. T. Wamelink, Cleveland, Ohio, has igned and is bound for California. His future movements are unknown.

Warren Jones has begun the music business in Rockland, Me. ...

The heavy rains of last week in Cleveland, Ohio, put from 1 to 1½ feet of water in the basements of B. Dreher's Sons Company, Hallet & Davis Company, Votteler & Son

C. A. Austin & Co., will open a handsome new store in Nashua, N. H.

Mr. R. O. Eaton, of Blasius & Sons, Philadelphia, Pa., has resigned.

The Capital City Music Company, of Helena, Mon., are

G. T. Elsham & Co., Mason City, Ia., have given a chattel mortgage for \$2,600, and a bill of sale for \$2,260.

William L. Trenholm, Jr., will open piano and organ warerooms in Hot Springs, Ark.

Franklin P. Pray, Eden, Me., has given a real estate mortgage for \$1,000.

F. P. Pray, agent for the New England Piano Company, will open a branch store in Bar Harbor, Me.

Henry F. Elas, Jersey City, N. J., is reported as having given a chattel mortgage for \$1,800.

Fred. H. Foss, a stationery dealer in Dover, N. H., has added to his stock pianos, organs and musical merchandise.

ise. ***
Muchlfeld & Haynes Piano Company is a debtor to \$466.00 judgment granted to Hammacher, Schlemmer & Co.

An assignee's sale of the Louisville Veneer Mills Company's property has been advertised to take place the 29d of this month.

f this month.

Mr. Chas. F. Albert, Jr., son of the Philadelphia violin maker, married Miss Ruby R. Vale in that city on June 10, and leaves to-day for Europe.

E. C. Thomas, dealer in pianos and organs, Washington, Ia., is reported to have recorded a chattel mortgage for \$150.

It is reported that W. S. Coburn, late superintendent of the Hutchins factory, Boston, Mass., will, in connection with H. E. Harris, late of the same company, start an organ factory in Indianapolis, Ind.

W. T. Warwick, dealer in sheet music and small musical instruments, Sioux Falls, S. Dak., has given a judgment

E. F. Kennedy, Lowell, Mass., charged with embezzlement by the Estey Organ Company, has on trial been acquitted.

L. Banister & Brother, dealers in small musical instru-ments, toys and sheet music, Chicago, have sold their stock to the Kansas City Music Company.

Judgments for \$251.72 and \$299.67 were filed against the Saalfield Publishing Company June 16.

The Fort & Charlton Music Company, wholesale dealers music and pianos, Omaha, Neb., are reported to have een granted a judgment against F. F. Ford for \$3,450.

C. C. Beedle, of Keene, N. H., has established a branch music store at Berlin, which will be under the management of E. A. Steady, of that town.

J. C. Headington will soon open a music store in Cham-paign, Ill., and will carry a line of D. H. Baldwin & Co.'s pianos and organs. He will also deal in sheet music and musical merchandise.

The entire stock of pianos, organs and musical merchandise carried by F. J. Martin, of Kansas City, Mo., has been purchased by J. W. Jenkins' Sons, who will continue the business, Mr. Martin remaining with the new firm.

Mr. Henry Lowell Mason, of the Mason & Hamlin Company, arrived from Europe last Saturday, coming on the St. Paul, and took the 10 A. M. train for Boston.





















PIANOS

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY



ORGANS

The Most Modern and Salable Reed Organs now on the market.

FEO. P. BE

COB. WASHINGTON BOULEVARD AND SANGAMON STREET.

CHICAGO.

ONE GRADE.

What Kranich & Bach Say on the Question-Their Position Clearly Defined.

FOR a cleverly contrived, consistent, well compiled and beautifully printed catalogue the latest e of Kranich & Bach's book by Ketterinus easily takes the lead. The keynote is given in the introduction here

INTRODUCTION.

Introduction.

In practical life plain facts are of vastly more importance than decorated fancies. There are numbers of piano ca alogues issued every year. Many of them unblushingly claim unbounded superiority for the make of the instrument which they describe, and seek to substantiate their claims by purely fanciful statements, flanked by a skillful use of high sounding adjectives, bewildering and lengthy technical descriptions and paid for testimonials.

We might have issued a catalogue three or four fold times larger than this, replete with essays on the history and development of the modern piano, or with self-congratulatory articles, adorned with portraits of great musicians and other celebrities, some of whom have, and others who have not, played our pianos, or with other features interesting, perhaps, from a purely literary standpoint; but, it would not have added a single line of strength in the presentation of our claim for consideration by the purchasing public, nor would it have made our pianos one whit better or worse than we make them.

nem.
It occurs to us, therefore, that the prospective purchaser of a piano rould rather get down to the realism of genuine facts easy of corrobration than soar into the idealism of decorated fancy, and it is in onsonance with this idea the present catalogue is issued.

A few well chosen paragraphs tell the history of the firm, tell the story of their success and how it has been won, tell of the patents, the awards, the testimonials, &c., &c., and a few particularly excellent cuts show the exterior appearance of their grands and uprights. But the big point of the book, the significant point, the vital point in all the Kranich & Bach propaganda, is to be found in the page given over to their views of the much mooted question of modern piano making, the question of one or more grades to be made by one factory. Here is what they say on the subject, and coming as it does from one of the oldest, staunchest, most solid and successful plano concerns in the United States, it should receive the careful attention and consideration of every man who studies the fluctuations of the business, of every man who would weigh the evidence on both sides of the issue and reach a definite conclusion based upon facts—not theories. Here it is. Read it at-

ONE GRADE ONLY.

Unquestionably for various reasons the mercantile and manufac-turing interests of the country have, within the past few year, been compelled to adjust themselves to unusual conditions of trade (whether permanently or not is immaterial to the point we wish to make); and we believe the plane manufacturing industry has been no exception to the rule. This adjustment in most cases might tersely be summed up in the phrase, 'any price and any quality."

At any rate, many manufacturers who have hitherto maintained a

less high standard of production have succumbed to the on of making sales at all hazards by manufacturing an adnittedly cheaper and much inferior class of pianos, either openly in the same factories which were formerly confined to one grade only, or with a view of avoiding the inevitable taint to their reputation have directly or indirectly identified themselves with the production of some cheap and necessarily inferior make of planos under another

name.

While the experience of the past few years has demonstrated much, it has not yet demonstrated (at least not to our conviction) the overthrow of the old-time truth that "the beat thing in the end is the cheapest." We have therefore steadfastly resisted adopting such a policy for two reasons: Piratly because we do not think it is possible to produce a high grade and a low grade plano in the same factory without giving rise to the suspicion in the mind of the purchaser that the marking line between the two cannot be rigidly maintained, and, secondly, because our efforts in producing the best, and only the best, have been so clearly recognised by the purchasing public that we cannot see how we would improve our lot by changing our policy.

policy.

We desire to emphasize this fact in the strongest terms. We make only one grade of piano, the very highest, and none of the members of our company are either directly or indirectly interested in any other establishment or make of piano, nor do we offer for safe any other than the Kranich & Bach pianos.

While it is true that our various styles of pianos differ in price, it is a question of style only. The least expensive piano we make contains absolutely the same quality of material, is just as carefully constructed and as conscientiously finished, and is just as durable as the most expensive. It is cheaper only because it is smaller and much less ornamental in case work.

Pease Grand.

MR. PAUL RUBENS, who has an excellent reputation as a pianist and is located in Buffalo, was in the Pease warerooms one day last week arranging for one of their grands to be used in concert work at Lake George this season. Mr. Rubens is familiar with the se instruments, having used them frequently in his work, and he does not hesitate to proclaim their many desirable qualities. In fact he indorses them in the highest manner as instruments for an artist's use.

Victorious Strauch Brothers.

TRAUCH BROTHERS have at last the pleasure of gazing on their medal and diploma won at the World's Columbian Exposition in Chicago during 1893. It takes one back to those stirring times when Section I was hot with fight. In all the turmoil that raged then Strauch Brothers preserved an unbroken courtesy to everyone, and the bearing of the house and its representatives won the respect and admiration of judge and layman alike.

Perhaps no house at any time was more assiduous their endeavor than this. No point in the complicat No point in the complicated awards question escaped them, and they were not upset by idle rumors of deals in progress with judges. Stra Brothers believed in the integrity of the judges and trusted in the merits of their goods to win approbation. These goods did win the heartiest approbation and one of the first awards announced in the music section was that of Strauch Brothers. The back files of The Musical Courier show their award and an analysis of its wording was given. Strauch Brothers have a right to claim highest award on

actions, and should anyone doubt it just read the text again, which will be found in a full page advertis

A Sensible Circular.

RANKNESS in advertising is always a commendable feature. Frankness in piano advertising is not only commendable but worthy of special notice, because the infrequency of some degrees of frankness demands attention and special notice, as in the case of the Marshall & Wendell Piano Manufacturing Company. Ltd., who have just issued an attractive poster, the keynote of which is this passessed. is this paragraph:

We will send a sample piano on approval to any responsible dealer in the United States, in territory in which we are not now repre-sented. If, after inspection, the piano is not desired, we will take it back and pay freights and cartages both ways.

Can anything be more frank, more fair, than this proposition? The Marshall & Wendell people are so completely confident that the piano which a dealer will order after reading this folder will be satisfactory, will be "desired," that they make the offer a broad one to cover any and all points where territory is not already controlled for them. They will ship a piano to the Pacific on trial, so sure are they that it will meet the dealer's approval. They say of it that it is

A strictly first-class piano sold to the trade considerably below the rice charged for a piano of that grade by other manufacturers.

The Marshall & Wendell concern was established in 1853. Since that time they have borne an honorable record and have done a quiet, conservative, profitable business. During these dull times they are striving to push into new fields. What can be more fair, more tempting, than the above offer? Let any apathetic dealer write for a Marshall & Wendell. He won't return it. He will keep it and order ore of the same kind at the same price. Try it.

The Autoharp.

MR. CONRAD BEHRENS, the basso of the Damrosch Opera Company last season, has been prevailed upon to give a grand concert at the Hotel Kaaterskill on August 14 next. Among the artists announced to take part is Mr. Aldis J. Gery, of New York, the Autoharp soloist. Mr. Behrens has selected Mr. Gery as accompanist to his singing. It is said that this will be the first concert ever given at this popular summer resort, Mr. George Harding, the proprietor, always being averse to such entertainments.

The Capen Pianos. THE BROCKPORT PIANO MFG. CO.



The most perfect mechanically playable musical instrume exchange-able long note, is the

KALOPHON," manufactured ERNST ERICH LIEBMANN. in Gera-Reuss, Germany.

ull, round tone, well arranged music, and greatest durability of the instruments warranted. The "KALOPHON" has forty-eight steel tongues, metal music disk and a very strong mechanism.

A SENSATIONAL NOVELTY ACCORDEON





GUILLEAUME. R EN

POUR PIANOS QUALITÉ GARAN ELTEN & GUILLE GARANTIRT GUSSSTAHLDRAHT CARLSWERK MÜLHEIMA HAMMACHER SCHLEMMER & C NEW YORK

Before You Buy a **BOEHM FLUTE**

Ask for the price list of

G. ULLMANN, in ADORF (Germany).

Own manufacture. Full guarantee for pure pitch, easy speaking, neat finish.

A. H. STUART & CO.



O go into detail in each individual case and give I the particular views on the present state of trade, as expressed by members of the Boston piano trade last week, would be equivalent to the publishing of many platitudes. This is chiefly so because most opinions agree with most other opinions in the general opinion that no one has any special opinion except that trade is dull. Neither is that news much in the way of news, because it is old. It might be news in some years to learn that the piano trade is dull during the month of December, but to learn, or rather hear, that it is dull during the middle and towards the end of June would not be news during are given year, for, to be honest with ourselves (and that, as Shakespeare says, is one man in 10,000), we never do expect any trade of any such consequences as to make it otherwise than dull during the month of the June bug. But then Shakespeare was not a piano man and did not belong to any trade association, and hence his judgment must always be ac-

the antagonistic claims presented by the litigants, until finally on Thursday last the latest eminent authority handed down what appears to be the final judgment in this most agitating suit at law. It provides that the alleyway is really such and cannot be bridged or covered, and hence the building of the Crocker estate and the estate in the rear will really and as a matter de facto be two buildings. This will enable the occupants, whoever they may be, truthfully to advertise: "We are the only firm that occupies two separate and distinct structures," &c., &c. "Our business has grown so rapidly that under a decision of a court in this Commonwealth we were compelled to occupy two separate and distinct buildings for our constantly growing business, which is now the only business of the kind," &c., &c. Or they could advertise: "We have the only building that has an alleyway running through it without injury. No charge made for looking up the alley. playing piano has been secured by us which constantly plays 'Sally in Our Alley.'" But here is the

The Decision.

HOLMES, J.—The original bill in this case was brought to enjoin the defendants from forcibly interfering with the plaintiffs in the erection of a bridge across a passageway 5 feet wide lying between two parcels of land in Boston belonging to the plaintiffs. The plaintiffs claim a title to the fee under all the passageway except the northerly half of a part of it lying nearest to Carver street, into which it opens. Their title rests on deeds executed by the owners of the land in question to one Dexter and one Bates in 1943. The defendants claim title to the fee of the way in common with the plaintiff under two deeds from the former owners executed in 1843 and 1889. The defendants 'title is disputed only on the ground of the above mentioned earlier conveyances. The defendants bring a cross bill setting up their title and praying an injunction against the erection mentioned earlier conveyances. The devotation against the erection of the bridge. The question turns, it will be seen, on the construction of the deeds to Dexter and Bates, each of which bounded the land

tion, and hence his judgment must always be accepted with a modicum of doubt.

Neither was he, therefore, disturbed by injunctions prayed for to prevent him putting up a piano store part of which would cover an alleyway which Shakespeare, when he decided to put up the building, concluded as included in the general scheme, and this reminds us.

Decision in the Crocker Case.

The Crocker estate agreed to put up a building on the corper of Boylston and Carver streets, to be leased by the Boston Steinert branch as a wareroom. Several lots had to be covered and an alley ran or passed between them, but plans were adopted either to bridge said alleyway or to tunnel it, and below the street, or partly below, a music hall was to be arranged. The owners of the property adjoining on Boylston street, into whose premises this now immortalized passage carved its path from Carver street, objected on general principles or for specific reasons, no matter which. The case was brought into court and that, also on general principles, meant delay and hence the Boston branch of Steinerts could not occupy the building on June 1, 1806, as was most originally intended. Why not? Because pending these proceedings no progress was made in structural erection.

Several exceedingly learned judges passed, in diametrically opposite directions, upon the merits of

151, 154. The same persons did not own on both sides of the way. The wife of the grantor, Clark, owned one undivided fourth of the fee under the way and did not use the language which naturally would be used had she intended to convey what she held in her own right. As has been implied already, the division into lots and the way were not parts of one scheme devised by the owner of the whole. Gould v. Eastern Railroad, 142 Masa, 35; Peck v. Denniston, 131 Mass, 17. It is admitted on all hands that the fee of the northerly half of the passageway had its entrance south of the plaintiff's lot on the corner of Boylston and Carver streets remained in those who laid out the way. This being so, and the state of the title making the fact manifest, it is not very likely that the parties concerned thought that they were making a checker board of the way, conveying a part here and keeping a part there. In 1857 one Daiton, the successors of Dexter and predecessor of the plaintiffs in title, became party to the deeds under which the defendants claim, which purported to sell to him and those who then were the owners of the defendants'lot, as tenants in common, the fee of the passagewey for a substantial consideration, Dalton setting up no title as against his fellow purchasers to any part of the land. This, if not an estoppel, is of weight as a practical construction of their rights by the parties. Stone v. Clark, 1 Met. 33.

Met. 477.

There can be no doubt that the understanding indicated by all these facts actually was entertained in view of the state of the law, and circumstances which may be considered with due caution along with the others. The fact that all the world agree in a certain view of the cumstances which may be considered with due caution along with the others. The fact that all the world agree in a certain view of the law will throw some light on the meaning of words, whether the view be right or wrong. See Staigg v. Atkinson, 144 Mass., 564, 569. As late as 1835 the application of the now accepted rule of law to boundaries upon private passageways was uncertain. Morgan v. Moore, 3 Gray, 319, 230. In 1857 the court were divided on the question. Fisher v. Smith, 9 Gray, 441. Before Newhall v. Ireson, 85 Cushing, 593 (1851), under the older decisions like Tyler v. Williams, 11 Pick., 193, 218, and O'Linda v. Lothrop, 21 Pick., 292, 295, a deed like that to Dexter would have been supposed to convey only to the edge of the way. See Phillips v. Bower, 7 Gray.

Although some of the foregoing considerations taken by themselves would not be enough to affect the construction of the Dexter deed, taken altogether they seem to outweigh the single expression "bounded * * southerly by a 5 feet passageway." It is argued for the plaintiffs that none of them taken singly would be enough, and that taken together they can do no more. We do not consider whether the premise is correct, because in our opinion the consequence does not follow. On the question of construction, a number

THE Merrill p

HAS COME TO STAY.

118 Boylston Street,

BOSTON.

MALCOLM LOVE PIANOS







Noted for Tone, Touch, Durability and Workmanship.

CASES NOTED FOR ELEGANT DESIGN.

The best material used in the construction of these Pianos.

-FACTORY AND HOME OFFICE: WATERLOO, N. Y.

of facts all pointing to the same way may have an effect which n of them would have had alone.

of facts all pointing to the same way may have an effect which none of them would have had alone.

We turn now to the deed under which the plaintiffs claim title to the southerly half of the passageway. This was a deed to Bates dated January 28, 1843. The language relied on is similar to that in the other conveyance, "bounded * * o northerly by a 5 feet passageway," and it is met by similar considerations. There is the same improbability arising from the admitted retention by the grantors of the opposite half of the passageway at its mouth on Carver street. There is nearly the same accuracy of measurement and expression as in the deed to Dexter and the figures coincide as before with those on the Wadsworth plan. In October, 1858, after the execution of the deed under which the defendants claim, Keep, a successor of Bates and predecessor of the plaintiffs in tile to the land south of the passageway, and also then owner of the northerly lot at the corner of Boylston and Carver streets, having extended certain rods over the passage in order to support a chimney on the last mentioned lot, executed a disclaimer of right to maintain the rods and a covenant to remove them on request to the defendants' predecessors in title, in which he recited that the latter were the owners in fee of the passageway. What we have said with regard to Dalton's purchase applies even more strongly to this recital, which is part of the very point and purview of the instrument.

It appears to us that the foregoing is enough to justify our conclusion, without more alshorate reasoning. It follows that the the second of the passageway was that the constraint of the passage was the passage was the passage applies even more strongly to this recital, which is part of the very point and purview of the instrument.

point and purview of the instrument.

It appears to us that the foregoing is enough to justify our conclusion without more elaborate reasoning. It follows that the plaintiffs are not entitled to build their proposed bridge, and we do not see on what ground we can give them even a conditional license to put foundations under the surface of the way, as is done in form by the decree appealed from. Bennett v. Clemence, 6 Allen 10; Ingalis v. Newhall, 139 Mass., 268, 273; Byam v. Bickford, 140 Mass., 31. If, however, as is said, the foundations already are in, the decree seems to make sufficient provision for the defendanta' rights.

Decree accordingly.

The Building.

The building fronting on Boylston street will have a fine front elevation, the lower floors reminding us very much of the front of the old Mason & Hamlin wareroom on Tremont street with its wide stone arched entrances. The embellishments have musical designs such as flutes, mandolins, clarinets, lyres, all very apropos, but no Autoharps; there ought to be harps there. It will be a handsome place when it is finished, and at its completion next fall The Musi-CAL COURIER will have a thorough description of the interior and exterior, together with a generally illustrated and descriptive article and portraits of all the members of the firm, &c., &c., in the usual professional style. The two upper floors will be rented for studios and offices and the branch office of The MUSICAL COURIER in Boston may be, if proper terms can be made, removed to some of those offices.

Long Notes.

A handsome catalogue has just been issued by the piano manufacturers A. H. Stuart & Co., of 107 and 109 W. Canton street. Mr. Stuart is a thoroughgoing piano builder and understands his trade like an artist knows his profession. He is a young man from Tom Reed's State and all his time since maturity has been devoted to studying piano making in Boston and he makes a fine instrument. The cases are up to the very latest mark and the designs are attractive throughout.

Funny how rumors get afloat. Mr. Stuart knew that Mr. Briggs wanted to get into a cheaper factory, and so he asked Briggs to come to see him, as he had heard of a place to suit Briggs. Briggs met him at Stuart's door down stairs, and they took the same

saw them, and that settled it, and at once the trade press announced that a combination between the Boston piano men was impending.

Again, Mr. James Cumston, who, as we believe, was formerly engaged in the Boston piano trade, met Mr. Chandler W. Smith, the Boston agent of Gilde-meester & Kroeger, and asked him what time it was. Biff! A piano man saw them together, and lo, trade press had it that Cumston's millions were to be drawn upon to purchase for Smith an interest in the Gildemeester & Kroeger piano and revive that b ness. Some color was lent to this because the Gildemeester piano stands so high in Boston.

The rent of the Briggs piano factory, which was \$5,000 a year has been reduced to \$1,500, but no one can ascertain why if it is now \$1,500 it ever was \$5,000, or why if it ever was \$5,000 it is now so suddenly reduced to \$1,500. Landlords should charge rent according to the number of pianos made. Great Scott! How low the rent of some piano factories would be just at present.

Short Notes.

E. W. Furbush, of the Vose & Sons Piano Company, is West.

During the whole of the week there was no out of town dealer in Boston coming from any distance. What's the matter? Cannot the Boston houses manage to get the many piano dealers visiting New York to take a run to Boston for a day? No association can do that, for no member of the association wants his particular customers to come to Boston to visit the other factories. There is where the association boot is on the other leg.

The new warerooms of the New England Piano Company are in apple pie order and make a great impression.

Recent Tariff Decisions.

ON May 8 the Board of United States General Appraisers rendered a decision on tinsel wire which is of importance to importers of wire for musical instru-ments. The decision declared certain thicknesses of wire were free, and as the thirty days allowed by the Adminis trative Law in which the Treasury Department can take an appeal has expired, importers are now entering such wire free of duty. The decision follows:
"The goods in question consist of several sizes of thin

wire composed of copper or brass or some other soft metal coated or plated with silver or nickel, and intended for

use in the manufacture of strings for musical instruments. "In G. A. 2003 the board decided that merchandise similar to the smaller numbers of plated wire now in dispute, and which in that case were intended to be used for ornamental purposes, were free as tinsel wire. On the evidence taken in this case we now reach a like conclusion as to all of the merchandise in question which is not thicker than No. 8 or its equivalent number 26 Stubbs trolley car home. But some lynx eyed piano man Standard English wire gauge. We find the same to be

tinsel wire provided for in paragraph 654 of the free list, act of August 28, 1894. We find further as to the wire covered by the protest thicker than No. 8 that it is not tinsel wire, and affirm the collector's decision in assessing duty thereon at 35 per cent. ad valorem under paragraph 177."

Mr. Schlemmer, of Hammacher, Schlemmer & Co., says

that this does not apply to piano wire, as that is of steel and does not come under the specifications copper, brass or some other soft metal. The decision will be of value to all makers of small goods under the copper clause.

On Monday of last week Otto Gerdau brought in contest ivory slabs designed as veneering for plano keys, claim-ing that they were wrongfully assessed at 35 per cent. ad valorem, under paragraph No. 354, and that they belonged to the free paragraph, No. 519. The protest was over-

Steinways.

MR. CHARLES H. STEINWAY will probably leave Hamburg for America to-morrow, on the Nornannia, due here July 2.

Masters William R. and Theodore E. Steinway, the sona of Mr. William Steinway, sailed for Europe on Thursday on the Augusta Victoria, with their tutor, Max C. Roebel, for a bicycle tour through Germany on Wolff American bicycles, with which they propose to cover at least a distance as great as between New York and London, by September 10, when they leave Hamburg on their setum. September 10, when they leave Hamburg on their return

Piano Trade Honored.

GARRET A. HOBART, who has been nominated by the St. Louis convention as the Republican candidate for Vice-President, is directly interested in the piano trade in that he is one of the largest stockholders and a director in the Needham Piano and Organ Company. Mr. Hobart has from the first taken a keen interest in this corporation, which, under the management of its president, Mr. Chas. H. Parsons, has been develo and to-day stands very high as one of the substantial institutions in the trade.

Mr. Hobart as director comes into consultation often regarding the policy and methods to be pursued, and his advice is always given great consideration. Mr. Parsons naturally feels elated at the victory, and predicts all man-ner of good times for the piano business in general and the Needham business in particular in the near future. But—will F. G. Smith put a Bradley in the White House if McKinley is elected?

THERE ARE

STAIB.

The Modern Piano Action of the Day.

STAIB PIANO ACTION MFG. CO.,

134th Street and Brook Avenue,

SILLE A CO. S. M. In Tor the United States

NEW YORK CITY.



CHICAGO OFFICE THE MUSICAL COURIER, 2006 Wabash Avenue, June 20, 1896.

THE expression that the case sells the piano is often heard from dealers and salesmen, who use it with no intention of implying that the musical part of the instrument is other than good, but simply to indicate that customers are often attracted more by the beautiful case than by tone quality, and seemingly take it for granted that a piano with a pleasing exterior must be all right in its interior. And this is usually the case, for the manufacturer who has enough enterprise and good judgment to realize the necessity of keeping up with the procession or a little ahead in case design and workmanship is very apt to have sufficient consistency to know that the interior should agree with the outward appearance of the instrument.

Case design is assuming so much importance among the Western manufacturers that it is really a difficult matter to keep pace with them; i. c., where formerly a person familiar with pianos could tell at a glance just who made the instrument, at present the changes are so radical and come so rapidly that it is impossible to recognize the maker. One can go into almost any wareroom in the city and find beautiful case work, where formerly it was confined to a few of the better class of instruments.

Reference was made last week to the new designs produced by the A. B. Chase Company, of Norwalk, Ohio, and to the elegant production of the Story & Clark Piano Company. This week we have to pay a compliment to the W. W. Kimball Company, which has just received from the factory two new scale pianos in the Colonial style of case work in mahogany inlaid with strips of prima vera or satinwood. They are truly elegant, and we believe it is the intention of the company to select one of the cases and make it a regular style. With the exception of two or tirree manufacturers in the East, who always did make handsome cases, we believe we are justified in our opinion that in the particular cases instanced they will be hard to beat.

Of course the general complaint continues as to the amount of business being done, but it is truly astonishing after all that there are as many pianos sold as there are, right here in this city. It shows that there is an undercurrent of solidity, and proves as much as anything that there is a struggle for a revival of trade and that it will come as soon as the political skies clear up.

The music trade had quite a sprinkling of members at the St. Louis convention, who we presume did their share toward making a platform which will no doubt be entirely satisfactory to the large majority of manufacturers. Mr. Conway is at home again, but Mr. R. W. Blake has not put in an appearance here, and may have visited some agents or gone straight home.

There is nothing in the way of news. Our credit man says there are no failures or business troubles to report. So much the better.

Among the manufacturers who are preparing new cases for the fall trade is the concern of Smith & Barnes, and it is only just to say that the new style which they have produced in all the different woods is, for the price asked for it, one of the most attractive cases on the market. It is only necessary to see it to know that it will sell.

The tuning and repairing fraud is still abroad in the land, as per extracts from the two letters appended.

Mr. Grunewald, of New Orleans, writes that a Mr. Clifford, representing himself as from the house of Lyon & Healy, is doing a large business in and about Palestine, Tex.

It is only necessary to say that there is no Mr. Clifford, who represents the house of Lyon & Healy, either in Texas or elsewhere.

From Metropolis, Ill., there comes another letter which says that a man by the name of Storey is also representing himself as from Lyon & Healy, and, in addition to repairing and tuning organs and pianos, is pretending to improve pianos with some kind of a patent attachment. It is hardly necessary to warn the people in that locality against the man Storey, as he is said to have disappeared, and with him some borrowed money and a bicycle. He is also representing himself as connected with Story & Clark of this city.

As long as people will trust entire strangers instead of placing their tuning and repairing in the hands of their local dealers these frauds will continue to exist and survive.

Mr. E. W. Furbush, of the Vose & Sons Piano Company of Boston, and Mr. F. G. Jones, of Oregon, Ill., were the only strangers in the city within the week whose names are associated with the trade.

To all dealers who want to handle a salable piano we recommend a perusal of the new catalogue of the Singer Piano Company of this city, which has just been issued. When we come to think of it that the Singer piano was begun during a crisis and that it has made remarkable headway during the so-called dull period, we must come to the conclusion that the instrument has qualities that defy competition.



OLITICS.

Dear Musical Courier: CHICAGO, June 80, 1896.

NOTICE.

We have used the letter p in the word piano so extensively recently that our p font is worn out and we are not yet in receipt of the new p's. Hence whenever the letter p should appear in this article there is a blank space, and our readers must supply the p with their minds. We'll be all right next week. The p, as is seen, is all right in this small type, but in the article where larger type is used we are unable to go ahead with p until next week. Mr. Poccet will please excuse us. The word on top means, of course, Politics, but we must let it go this way this time.—EDITORS THE MUSICAL COURIER.

THAT St. Louis convention was a great sur rise to all those who were not in the inside of it, but I had ointers weeks ago that McKinley would be nominated, only no one would bet me that he would'nt. Out here everybody is for McKinley or against him and the gold fellows are wild with joy. All the instalments are going to be aid in gold they say, and when I asked one iano man where the eole are going to get all the gold from, he told me from Euro e, for just as soon as McKinley is inaugurated the gold will our in and will be distributed.

The Jesse French eo le in St. Louis are for silver; they want all the instalments aid in silver and the argument of the silver men is that the silver is down in the bowels of the earth, and what's the use of leaving it there to accommodate the nations of Euro e that don't want it. I am invited by a iano man to go down to eoria next week where the Democratic State Convention is going to be managed by Altgeld, which means silver. This iano man said to me that if the Re ublicans were for "America for Americans" the Democrats were for "America for America cans" too, because they believed in silver which was American and did not need any international agreement. That makes things awfully mixed and so I felt I was getting into hot water and I said: "Don't talk olitics to me; I believe in " ianos for Americans." " ianos for Americans!" what's the matter with that for a war cry? We'll take the instalments in silver or in gold or in greenbacks, or national bank notes or silver notes. Send any of them in quick, right away. How's that?

eo le are getting ready here for the Democratic Convention, but no one can tell who will be nominated. I was talking to some iano men the other day and they said that it was about time to have a big iano man ut u for some big office. iano men never get big offices. I believe the highest ever gotten in the whole music trade was Fuller when he was Governor of Vermont. There is a music and iano man in the House of Re resentatives now—Mr. Treloar, of the Treloar Music Com any, of Mexico, Missouri, but iano men should get higher u in the councils of the nation than they have been.

They want to run Conway, of the Kimball Comany, here for Congress, but I believe he declined.

BLASIUS

A LEADER PAR EXCELLENCE.

THE HIGHEST STANDARD OF PIANO CONSTRUCTION.

PIANO

DEALERS WHO WANT A LEADER OF PROMINENCE WILL DO WELL TO INVESTIGATE THE MERITS OF THE BLASIUS.

The **BLASIUS** Piano contains the valuable points of other high grade Pianos, and combining with them new ideas and the very latest improvements make an instrument whose equal has not yet been made.

BLASIUS PIANO CO.,

WOODBURY, N. J.
Eight Miles from Philadelphia.

THE WONDERFUL HUPFEL SELF-PLAYING
DEVICE can be attached to any Upright.
BLASIUS & SONS, Sole Agents for the United States.

BLASIUS
1101, 1103, 1119 Chestnut Street,
PHILADELPHIA.

He would make a great, solid, ractical, re resentative. Have you ever heard him make a s eech? Good s eaker, fine. But somehow or other, we iano men are not in it in olitics. Freeborn G. Smith ran for Mayor of Brooklyn once on the robibition ticket. but there is too much drinking in Brooklyn to elect a rohibitionist. Cornish, of Washington, N. J., was or is in Congress. He makes ianos for the eo le, but nobody ever sees them—I mean the ianos, not the eo le. ianos and olitics don't gee.

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LL HE 5.

To change the subject a minute, do you belong to any of the trade associations? Some one has told me that several members of your staff were elected honorary members of some of the trade associations. NOTE.—If we have, we have not yet been notified. We know nothing of the proceedings of the associations.

The other evening a friend of mine in the trade asked me to take a stroll with him out into the suburbs of North Chicago. And all of a sudden we found ourselves in front of the big Smith & Barnes factory. On a nice moonlight night you get a good chance to see what a big structure it is. I am told that the concern easily turns out 3,000 a year and can make 3,600 there, and that they own the lots adjoining to the north, and at any moment are a t to enlarge the factory. This Smith & Barnes is one of the greatest iano factories in the country this day, and the future of the concern is great. That's the gen-

How much longer can Mr. Deterick, receiver of the Manufacturers iano Com any, continue to conduct that business without some sustenance in the sha e of fresh stock or some way of reducing ex enses? Will not all the assets be devoured by the ex enses? This question was asked this morning by a iano man who stood in Henry Detmer's doorway and looked across the way. What did I know about it, but I thought I should ask a few more questions. You know you cannot run trade a ers or any other a ers without asking questions and getting information. One big man said: "I'll tell you what it is. The best thing all iano creditors could do would be to arrange with all these failed concerns, settle u with them, clean the things out as fast as ossible and get away. This winding u of receivers and of assignees will average about ten cents on the dollar, in some cases more and in some cases less; now just you watch." That's just what he said.

Things are oozing out. A few days ago I saw an Eastern traveling man who read a letter to me written to him by his firm. It was like this:

them, who says he never drinks, went around the corner after excusing himself and took a whisk.

I was astonished, dumfoundered. Lies in trade a ers, trade sheets lying. Another libel on some

arsimony in the iano business doesn't ay. Just look at the o ular ease iano. Think of it a few years ago before that ex ression was known, and now that every erson in the trade knows it. How much will that hrase be worth to the com any when the general revival takes lace? That is just where the value of advertising comes in-in the revival. erity is romised to us, and no doubt it will materialize and then all the concerns that have understood how to kee themselves before the ublic and the trade will rove to be the beneficiaries.

ride cometh before the fall says the good book; then it should be here this summer if the ro hecy is worth anything; and I really think it is, for I know of young iano man who is so stuck u on himself this summer that his fall will come surely by the autumn. He has been under the im ression that his com-etitors have a greater interest in him than they have in themselves, and on this idiotic basis he has been ex loding his theories of an aggressive nature against every man engaged in music trade jour-nalism, and on one occasion he actually stated that not one of them had any substantial excuse for living, and that the whole ursuit of trade journalism was illegitimate; that there never was any reason for it; that Steinways and Chickerings and old Albert Weber-the great advertisers of the olden days made fools of themselves when they s ent fortunes in advertising, and that had he been around in those days he would have advised against it, as he now does when no news a er man is in the immediate vicinity.

But as soon as he sees a trade a er man he tunes his lyre the other way and smilingly engages him in leasant astimes of gossi and alaver, generally ending by giving some of his friends among the iano men dead away. This has all come to me straight, men dead away. This has all come to me straight, and one of these days I will send you his name, and I bet you will re ly that you knew it all the time and so does everybody else in the trade. Hy ocracy is a great art, and it takes a man of tact and intelligence and worldly ex erience to ractice it successfully. To dabble in it like an amateur is dangerous. The young man I refer to has been s otted long ago, and when once a hy ocrite gets his title among his acquaintances his chances are gone. Everybody is then re ared for him.

It comes to me from good sources that there is no doubt at all that the old Martin firm in Rochester

will take lace soon after the return of the young lady from Euro e.

The latest lan for ushing ianos is to offer them at so much a month, no cash ayment and send a stool, a scarf, an instruction book along and ay for a quarter's lessons and give the urchaser the fare to the store and back anywhere within 50 miles of Chl-crgo. Steger suggests a lunch to be added and latt Gibbs a theatre seat besides. Why not give the iano away at onct, as some one here's ells it. ayments on ianos are artly neglected because there is no system exce t with a few firms. Some accounts of 1894, 1895 and 1896 show less than 50 er cent. of the collections in. oor olicy, no down ayments; small monthly ayments and then no collections even on these. Too bad. AAAasE

A er lexed iano arty here ro oses to organize a society for self- rotection against manufacturers who give too liberal credits. The arty says it is too tem ting and leads many iano men into loose busi-ness methods. "They ought to make us ay when notes mature," he said, "and then we would not buy so recklessly. Frequently we are induced to buy when we don't want to and they offer us all kinds of terms; we fall in and then the worry begins." Good dealin' that. When I used to be on the road my firms made me do that very same thing with the dealer.

enny wise and ound foolish is an old English maxim gun. That's the way I found it with firms in several towns recently. erhaps business is dull. All right, admitted, but that's no reason why a dealer should refuse to sell ianos for cash. At Milwaukee the other day a cash customer came into a wareroom and offered a certain cash sum for a iano. It had been so long since this ha ened that the iano man could not believe his senses, and he bet the buyer the iano against the money that the man could not roduce the cash. The man took out the roll right then and there and won the iano. According to the laws of bookkee ing, was that a sale?

lease send me a a cr. Every time I want to read THE MUSICAL COURIER I must go to a news stand and urchase one. I know you are not ermitted to give away any co ies exce t to subscribers, advertisers and corres ondents, and maybe exchanges, but I should be an exce tion. It is rough on a fellow to make him buy a co y or two every week to see whether you rinted what he sends in. resent indications oint to oor business during hot s ell, and no ersons with sense su oses that many ianos will be dis osed of during this eriod. erha s they lan otherwise East, but here eople are We heard of an encounter that took lace recently when some members of the Boston and New York Trade Associations got together and one of them said: "Where do those trade a ers get all the lies from anyhow which they 'rint?" And one of the other iann men called out "From the iano men." The day was hot and one took an a ollinaris the other some lemonade, the other a beer and one of the other of a Baltimore iano manufacturer wait the warm weather, as is always the case, but here copie are doubt at all that the old Martin firm in Rochester now managed by Cox, will not be able to retain the Chickering agency.

The marriage of a young Chicago iano man to room on to, but don't all ush so hard. attence!

The marriage of a young Chicago iano manufacturer wait till McKinley's elected.

M. T. OCCET.

A Normal Trade. Temperature not too high-nor yet too low.



THE JEWET

never works up to fever heat; never gets down to freezing point.



THE JEWETT PIANO CO.,

Leominster, Mass.

Thibouville-Lamy & Co.

MR. GEORGE DEMARAIST, who was for some time the New York manager of Jerome, Thibouville-Lamy & Co. and who sailed for Paris a few days since, has severed his connection with that house and will for the future remain in Paris and engage in another line of trade. M. Demaraist has many friends in this country, who will regret the change which takes the genial man from New

Mr. Leon Du Chatellier, who preceded Mr. Demaraist in the New York management, has again taken charge and began his duties Monday, June 15. Mr. Du Chatellier is well versed in the intricacies of the business, and has the advantage of an American acquaintance and is a competent

Anent Bradbury Pianos.

THE manufacturer who does something in the way of advertising for his dealer is sure to reap re-s. Take F. G. Smith, for instance. There is no man who is more persistent in impressing on the trade the value of his goods. Bradbury you hear wherever F. G.'s voice, pen or advertisements go, and they go a great way. If Mr. Smith or one of his agents sells a Bradbury to a Washington, D. C., member of the diplomatic corps, F. G. Smith lets the world know of it. If a piano goes into a President's parlor, drawing room or summer cottage, F. G. Smith tells you all about it. He does not stop with telling it once, but he tells it often and spends money, too, in telling All this is of great value to a dealer, who can utilize it in his local paper, and F. G. Smith takes care he does use it, too. Is it any wonder then that the Bradbury is

Your Best Friends

Improve with acquaintance and don't wear out. That's the case with

WEAVER ORGANS.

The dealers who have handled them longest have the highest opinion of

Weaver Organ and Piano Co., YORK, PA.

occupying its present position? Mr. Smith believes in working for those who work for him, and he is successful.

The next thing we expect to hear is that McKinley has a Bradbury piano, and we will hear it too if F. G. Smith and Brother Van Wickle keep their health. Hold on, we are going too fast. F. G. will do several smart strokes before He may have the Weber business. ber, he is always in the market for something he thinks is good, and who can charge him with many mistakes?

Miller Organs.

THE Miller Organ Company, of Lebanon, Pa., has recently issued a handsome illustrated catalogue of its different style organs. In the introduction among other points is the following:

other points is the following:

Twenty-three years ago, in presenting our first catalogue, we made this assertion and promise—"That we would base all our claims of patronage on the merits of our organs." We have persistently followed this promise during all these years, and to-day we have no cause to regret and no desire to make a change. Our organ has won its great popularity by its intrinsic merits. We have put into the same, not only hard work and brains, but also conscience and integrity, and the result is an organ embodying the highest excellence attainable. Where it is best known it stands at the head of all good organs, and the reason it is not known everywhere is because the demand has been so great near home that distant parts have been called upon only here and there. It is, however, almost as well known in England, Scotland, Holland and other European countries as it is inthe United States, while it is no total stranger in Asia, Africa and Australie.

Australia.

Our factory has been enlarged seven times; machinery of the finest and most accurate description and labor saving devices have been added persistently and continuously, until to-day we have one of the best arranged and best equipped organ factories in existence. Added years of experience and knowledge gained, not only by study, but also by practice, enable us to invest our product with a value and character which are strangers to a large part of the instruments in the market to-day. Our constant aim has been to make the excellence of our instruments the inducement to the purchaser, rather than to impress him with the magnitude of our factories or the vastness of our product, believing that quality is of more consequence to our patrons than quantity of product.

The catalogue contains 82 pages, printed on heavy paper, and the cuts are sharp and well executed. The descriptions of the different organs are condensed and to the point, and convey an accurate knowledge of their construction, &c. As is stated in the introduction the Miller Organ Company has been in business nearly a quarter of a century, and its goods are sold purely on merit.

They enjoy their best reputation where best known. The styles are modern and the workmanship clean and durable. In tonal qualities the Miller organs stand among the

The Brockport Piano Manufacturing Company.

T was published in a recent issue of this paper that a reorganization of the Brockport Piano Manufac-turing Company of Brockport, N. Y., makers of the Capen pianos, had taken place and that additional capital neces-sary to an extension of the business had been furnished.

The above as stated are facts, and Mr. R. C. Hull is the secretary and treasurer and also the business manager of the concern. Mr. Hull is no novice in conducting a piano factory, and has during the past few years picked up a very considerable knowledge of the ins and outs of piano build-ing and piano selling. He travels for his company and keeps well posted on the latest styles and demands of the dealers, and this information is used to advantage in turning out thoroughly up to date goods.

The company is calling special attention to a new Style M. This instrument is a 4 feet 9 inch case, and particularly attractive in its design and finish. The desk is extension and automatic working. The panels are hand carved and in every particular the case is attractive.

Also Style H is new, and this is quite different in appearance from the one previously mentioned. The extension desk contains but a single oblong panel, carved, and is certainly unique. This is also a 4 feet 9 inch case. Style S is the smallest style and is an excellent seller in the trade

Mr. Whitney is the superintendent of the factory and has improved the scales greatly since he has been in charge, a little less than a year. With the factory facilities the Brockport concern possesses and the efficient management and superintendency and abundant capital, prospects were never so bright as at the present time.

The M. Steinert & Sons Co., the great New England firm of piano dealers, has recently taken the BRAUMULLER PIANO for its extensive territory.

The Jesse French Piano and Organ Co., tho see french Piano and Organ Co., the great Southwestern piano bouse, has sold the Braumuller Piano for years and recommends them. What is satisfactory to such leading concerns should be to any dealer. Call on us and examine the

BRAUMULLER. 402-410 West 14th Street, New York City.

LESTER PIANOS



SELL THEMSELVES.

Superb tone, attractive cases, splendid finish, and durable.

A SAMPLE TESTIMONIAL:

NORMAL SCHOOL OF MUSIC, HAMLIN E. COGSWELL, Director. MANSFIELD, Pa., May 18th, 1896.

THE LESTER PIANO CO., Philadelphia:

Messrs.—I take pleasure in stating that after two years of severe practice of twelve hours a day I find the LESTER PIANOS stand the test in a most satisfactory manner, the action and tone being as good as when new. Your pianos deserve all the praise that can be given them.

HAMLIN E. COGSWELL. Sincerely yours,

NORMAL SCHOOL OF MUSIC, HAMLIN E. COGSWELL, Director.

MANSFIELD, Pa., May 19th, 1896.

THE LESTER PIANO CO.:

Messrs.-Inclosed find testimonial, which I take pleasure in giving. The Lester is growing in favor with us.

Very truly yours, HAMLIN E. COGSWELL.

The Price Is Right.

ester Piano Co.

OFFICES AND WAREROOMS: 1308 CHESTNUT STREET, PHILADELPHIA. FACTORIES: LESTER, PA. uring

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Attention

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RANICH & BACH

PIANOS:

Our Patent Fall-Board.

This is the most recent improvement we have introduced in our pianos, both in uprights and grands. It is of the rolling or folding kind, but has two distinct advantages: First, it does not require a "box" to fold into, and therefore does not necessitate destroying the graceful sweep or curve of the cheek; and, second, when folding back, the fall-board recedes from the keys and thus insures a wider and freer space immediately behind the keyboard than any other fall board in use. It is practically impossible for the most energetic player to scratch or touch any part of the fall-board with the finger tips while playing.

The Improved Metal Frame.

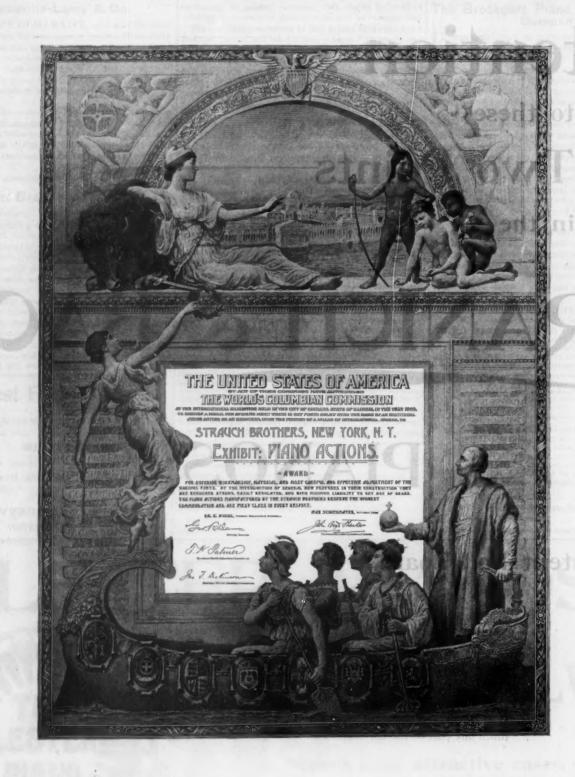
In our Grand Pianos the plate or frame is so constructed that the strings, instead of passing through "agrafles" just before the point of attachment to the tuning-pins, as in all other grands, pass through holes drilled through the bars which run more or less parallel to the front of the piano. These bars are cast in one solid piece with the plate, and in this way offer the necessary resistance to the upward tension of the strings, which cannot be attained in any other way; certainly not as successfully. The rigidity and firmness which this method of construction produces are the chief reasons why our pianos have the capacity of staying in tune to a remarkable extent.



NEXT TIME WE WILL OFFER SOME MORE POINTS FOR CONSIDERATION-

> BUT_ REMEMBER THESE.











PEASE PIANO COMPANY,

ATRIOTISM. - ROTECTION. ROSPERITY. - OPULAR - - EASE - - - IANOS. - - - - -

PEASE PIANO COMPANY, NEW YORK. CHICAGO.

Pillsburgh, June 1 mr Geo. P. Rent Dear Sir! for Firsty (50) Brown Drohestra Primos for Early delivery - as desired. Styles to be as follows: Hand charved Lancy makegony

(This firm ordered over 100 Crown Pianos within three months last year.)

"Crown" Pianos sell in Pittsburgh.

"Crown" Pianos sell wherever shown.

"Crown" Pianos sell when no other will.

"Crown" Pianos are money makers.

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Get Busy! Get to Making Money! Get the Agency! GEO. P. BENT, (Manfr.) Bent Block, Chicago.



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There has been so much talk about our removal that we are pleased to advise our friends and patrons that we are now

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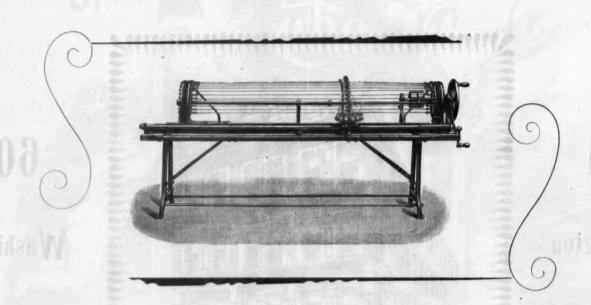


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BOSTON WAREHOUSE: 601 Washington St.

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PATENT STRING WINDING MACHINE.

FOR THE WINDING OF A LARGE NUMBER
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Violins, 'Cellos, Violas, Zithers, Fable Harps.

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Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET. BOSTON.

Warerooms: 200 Tremont St., Boston; 98 Fifth Ave., New York;
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Grand and Upright Pianos.

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taining the Techniphone Attachment.

STEGER & CO., Factories at Columbia Heights

PIANOS.

Nos. 126 to 139 N. Union St., Chicago, Ili.

SMITH & BARNES PIANO CO.,

UPRIGHT PIANOS

THE BEST PIANO TO HANDLE.

- MADE BY-THE SINGER PIANO CO.,
235 Wabash Avenue, CHICAGO, ILI NEARLY 60,000 SOLD!



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316 to 322 West 43rd Street,

The World's Columbian Exposition.

V. F. CERVENY & SONS.

Königgrätz, Bohemia.

AWARD:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture. For perfection of finish and superiority of work-

Deserving of special mention are the Kaiser Tuba, Corsopran, Baroxyton and Euphonium.



IN THE MUSICAL WORLD OF THE NINE-

The Music Trade and Profession are invited to hear and inspect s charming instrument as now manufactured at Worcester, Mass.

THE MASON & RISCH VOCALION CO. (Limited).

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREROOMS: Lyon, Potter & Co., 174 Wabash Ave.

1833. Manufactured by C. F. Martin & Co. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

Por over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amsteurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as

MADAME DE GONI, MR. WM. SCHUBERT, MR. S. DE LA COVA, MR. J. P. COUPA, MR. PERRER, MR. CHAS. DE JANON, MR N. J. LEPKOWSKI, MR LUIS T. ROMERO,

and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here is the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable rulers.

Depot at C. A. ZOEBISCH & SONS, 19 Murray St., near Breadway, NEW YORK. Importers of all kinds of Musical Instruments, Strings, Etc.

Piano Manufacturers.

A LL our Instruments contain the full Iron Frame with the Patent Tuning Pin.

The greatest invention of the age; any radical changes in the climate, heat of dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



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THE SPIES PIANO MANUFACTURING CO...

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Factory and Warerooms, 134th Street and Brook.

THOROUGHLY FIRST-CLASS

IN EVERY RESPECT.

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AGENTS WANTED

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APPEAL TO THE HIGHEST MUSICAL TASTE. Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

PIANOS.

Finest Tone, Best Work and Material. 60,000 MADE AND IN USE.

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Every Instrument Fully Warranted.

ILLUSTRATED GATALOGUE FREE

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Self-Playing

Harmonica.

Can be handled by everybody without previous knowledge of the subject. Piano, forte, etc., Automatic. Easily transportable.

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HIGHEST AWARD World's Columbian Exposition, Chicago, 1888, for Violins, Violas and Violencelles

Write for New Illustrated Catalogue.

JOHN FRIEDRICH & BRO., Cooper Institute, NEW YORK,

VIOLIN MAKERS & REPAIRERS

Importers and GENUINE OLD VIOLINS, BOWS, CASES, ITALIAN STRINGS, &C.



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95 FIFTH AVENUE. SI7 BROAD STREET. 1225 PENNSYLVANIA AVENUE. 257 WASASH AVENUE. 1000 WALNUT STREET.
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Paragonia (1000)

"Eufonia" Zither

has a fuller, softer and more melodious tone than all other concert Zithers in consequence of its peculiar construction. The "Enfonia" Zither has for that reason grown to be the favorite Zither in all Zither playing circles. Sole Migr., JOSEF SIEBENNÜNER, Schoenbarh (372) BOHEMIA.

STANDARD ACTION CO.,

Upright Piano Actions, STATE ST., CAMBRIDGEPORT, MASS

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425 and 427 East Eighth St., East River,



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> E. A. COLE, Secretary.



PIANO AND ORGAN COMPANY,

Manufacturers of High Grade

Correspondence with the Trade

solicited.

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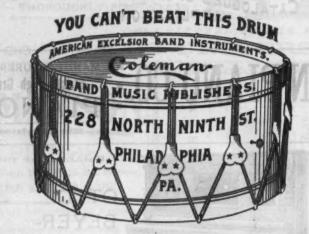
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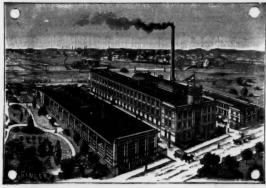
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